

James Shirley, The Dukes Mistris:

An Old-Spelling Edition.

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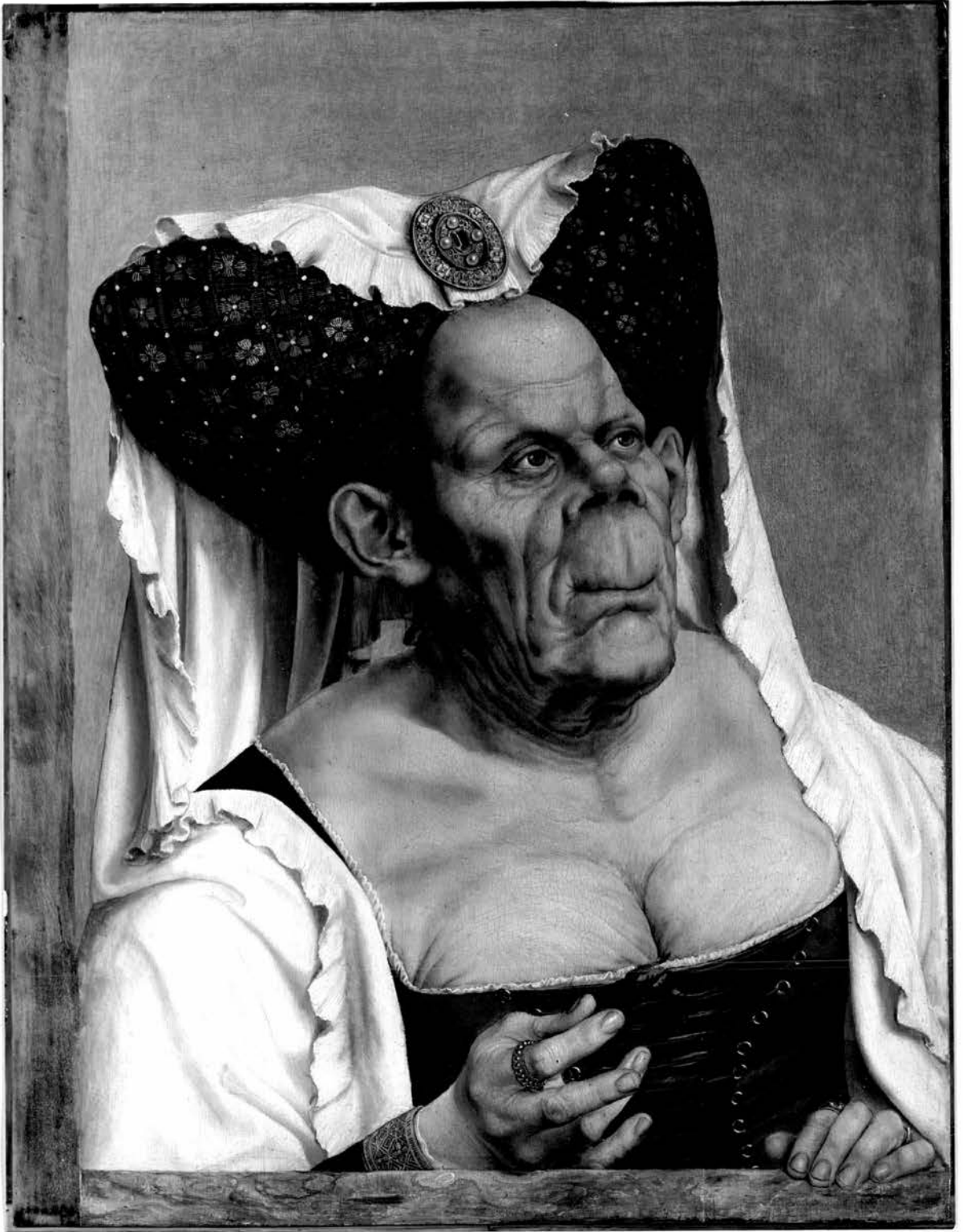
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James Shirley's The Dukes Mistris was licensed in 1636 and published in 1638. The play has not previously been edited in accordance with modern bibliographical standards; the only available text outside copies of the original Quarto is the modernised edition prepared by William Gifford and Alexander Dyce for The Dramatic Works and Poems of 1833. This edition aims to revive critical and dramatic interest in the play itself while establishing a text which will provide a sound basis for scholars and students of Renaissance drama alike.

My edition is based on a collation of twenty copies of the 1638 Quarto (at least six of each of the three variant states which exist). All variant readings deriving from press correction are recorded. The original spelling has been retained and punctuation is emended sparingly. All emendations are included in the textual footnotes, and substantive emendations are discussed in the commentary. The commentary includes interpretive comments, glosses, textual notes, dramatic analogues and explanation of contemporary references.

The Dukes Mistris, a tragicomedy, was written during a period when Charles I was ruling without Parliament and when préciosité was flourishing at court. One of the most significant aspects of the play, I believe, is its relevance to the contemporary political and social situation. The introduction to the edition discusses in some detail the thematic concerns of the play and their context: love and service, the royal prerogative and Platonic love.

While the ideas of the play add considerable interest, they are set in a chain of love entanglements which are conventional in tragicomedy. Shirley's dramatic craftsmanship is approached from the perspective of tragicomedy and its conventions since the language, characterisation and structure of the play reflect his skilful blending of tragic and comic modes. The Dukes Mistris makes no profound statements but it is successful tragicomedy and effective theatre. In play-text, introduction and commentary, the staging of the play receives consideration in the hope that this edition will encourage production on the modern stage.



Grotesque Old Woman, after Quinten Massys.
(National Gallery, London, No. 5769)

To Jackie McDonnell:
Friend, Mentor and Model

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LIST OF ABBREVIATIONS

General

- Abbott Edwin A. Abbott. A Shakespearian Grammar.
3rd edn. 1870; rpt. New York, 1966.
- CSPD Calendar of State Papers, Domestic Series.
- CSPV Calendar of State Papers, Venetian Series.
- Nares Robert Nares. A Glossary or Collection of
Words, Phrases, Names...in the works of
English Authors, particularly Shakespeare
and his Contemporaries. London, 1822.
- OED The Oxford English Dictionary.
- Partridge Eric Partridge. Shakespeare's Bawdy.
London, 1947.
- Schmidt Alexander Schmidt, comp. A Shakespeare-
Lexicon. 2 vols. Berlin, 1874-5.
- Simpson Percy Simpson. Shakespearian Punctuation.
Oxford, 1911.
- Sonnino Lee Ann Sonnino. A Handbook to Sixteenth
Century Rhetoric. London, 1968.
- Tilley Morris Palmer Tilley. A Dictionary of the
Proverbs in England in the Sixteenth and
Seventeenth Centuries. Ann Arbor, 1950.
- Works James Shirley. The Dramatic Works and
Poems. Ed. William Gifford and Alexander
Dyce. 6 vols. London, 1833.

Journal Abbreviations

- EHR English Historical Review
- ELH English Literary History
- ELR English Literary Renaissance
- JEGP Journal of English and Germanic Philology
- JMH Journal of Modern History
- MLN Modern Language Notes
- MLR Modern Language Review

<u>MP</u>	<u>Modern Philology</u>
<u>PBSA</u>	<u>Publications of the Bibliographical Society of America</u>
<u>PMLA</u>	<u>Publications of the Modern Language Association</u>
<u>RES</u>	<u>Review of English Studies</u>
<u>SB</u>	<u>Studies in Bibliography</u>
<u>SEL</u>	<u>Studies in English Literature</u>
<u>SP</u>	<u>Studies in Philology</u>

The abbreviations in the Commentary of plays by Shakespeare follow those listed in Charles Talbut Onions, comp., A Shakespeare Glossary, 2nd edn. (1919; rpt. Oxford, 1953).

NOTE ON PROCEDURES

I have quoted Shirley from modern editions of the plays where available (see Bibliography). Where no recent edition exists, I quote from the Gifford and Dyce Works of 1833. All plays, whether by Shirley or by others, are dated on their first occurrence in the introduction (text and notes) and again on first occurrence in the commentary. Dates follow those given in Alfred Bennett Harbage, Annals of English Drama, 975-1700, revised by Samuel Schoenbaum (London, 1964). With the exception of The Dukes Mistris, all play titles are modernised for ease of reference. I have referred throughout to the Drury Lane Cockpit theatre by its alternative name, the Phoenix, to prevent confusion with the Cockpit-in-Court.

I N T R O D U C T I O N

I. GENERAL INTRODUCTION.

The Dukes Mistris was licensed on January 18, 1635/6, for the Queen's Men at the Phoenix theatre in Drury Lane.¹ It was the last play that Shirley was to write for the Phoenix, since plague closed the theatres that summer, and soon after Shirley went to Ireland (see pp. 6, 166-7). There is no record of performance after the initial production at Court, and critical response to the play - what little there is - has been dismissive.

The play is not, however, as devoid of interest as its history might suggest. The thematic content is particularly interesting: the subplot and main plot interrelate in sophisticated ways, and together they form a significant analogy with the contemporary political and social scene.

The main plot of the play revolves around the Duke's rejection of his Duchess Euphemia and pursuit of Ardelia. His actions arouse rebellion in his subjects. His favourite Leontio is in love with Euphemia, and plots his death. Ardelia's contracted lover, Bentivolio, is drawn into the plot through the machinations of Leontio and the opportunist Valerio. The main plot is resolved when the Duke repents, Leontio and Valerio are caught out, and the two pairs of lovers reunited. The subplot is also centred on love, but here the women courted are ugly. Valerio treats the comic courtship of Horatio (Bentivolio's friend) as a game, while Horatio himself claims to be a true Platonic lover.

The subplot concludes when Horatio is disillusioned. The plots are both related to the contemporary cult of Platonic love at court, and they also provide a subtle critique of Charles I's "personal rule" through the analogy of forsaken Duchess and neglected kingdom.

The shaping of the play should be seen from the perspective of tragicomedy, its tradition and conventions. The Dukes Mistris is constructed to ensure a blend of comic and tragic tones, and while the pace is not always handled successfully, Shirley carefully orchestrates climaxes in emotion and action to hold his audience's attention. The schematic and balanced characters also aid the balance of tone, and the language, which has been called colourless and excessively abstract, in fact reflects the courtly setting and in a graceful "middle" style aims for conversational ease, elegance and decorum.

I have found no single source for The Dukes Mistris, and while several plays show marked resemblance in scene or language, there is no need to give prominence to the discussion of sources and influences. More important is Shirley's handling of his (often formulaic) material. The play provides a variety of entertainment, musically and theatrically, and though the text contains many implications for staging, the play makes no excessive demands on its theatre, the Phoenix. Sections II to VII of this introduction look in detail at the points made above.

Where the text is concerned, the 1638 Quarto edition presents no major problems since it is the only edition prior to inclusion in Gifford and Dyce's 1833 Works, and the printing is usually careful by seventeenth century standards. The

Quarto has three variant imprints, but these are not associated with variant states of the play-text itself (see pp.174-6). My edition aims to establish the first critical old-spelling text on modern bibliographical principles. Discussion of the Quarto, the Gifford and Dyce Works and my own edition precedes the play-text in Section VIII.

II. BIOGRAPHICAL, THEATRICAL AND CRITICAL CONTEXTS.

James Shirley's career as a playwright began in 1625, the year of Charles I's coronation, and continued until the theatres were restrained in the growing unrest of 1642. Born in London, educated at Merchant Taylors' School and then Oxford and Cambridge, he received a BA in 1617.¹ Before he "set up for a playwright" in 1624-5,² he was variously employed as scrivener's apprentice, curate and schoolmaster, and he may have continued to teach in London for a few years until he was well established as a dramatist.³ After the theatre restraint and civil war of the 1640s, he was forced to return to schoolteaching for a living. He died in somewhat tragic circumstances:⁴

He, with his second Wife, Frances, were driven by the dismal conflagration that hapned in London an. 1666 from their habitation near to Fleetstreet, into the Parish of St. Giles in the Fields in Middlesex, where being in a manner overcome with affrightments, disconsolations, and other miseries occasion'd by that fire and their losses, they both died within the compass of a natural day.

Shirley's success as a play^wright was considerable. He quickly became the chief playwright of the Queen's Men at the Phoenix theatre, and probably held a contract similar to that of Richard Brome at the Salisbury Court theatre.⁵ He wrote almost exclusively for this company until the year of The Dukes Mistris. Consequently, he would have had ample knowledge of the strengths and weaknesses of both company and theatre by the time he came to write the play.

By 1630, Shirley's plays were both popular and fashionable, so much so that the dramatist William Davenant and his supporters were complaining of small audiences at the Black-

friars (the chief playhouse throughout the period) and abusing the popularity of the rival Phoenix.⁶ Owing to his favourable reception at court in the early 1630s, Shirley has sometimes been considered a "court" dramatist, catering exclusively to royal tastes: "no other Caroline playwright reveled more in the rarefied atmosphere of anointed majesty and its attendant splendor."⁷ It is true that The Young Admiral and The Gamester (at least) were performed at court during the season of revels in 1633-4. Further, the dedication of The Bird in a Cage, licensed in January 1633 as The Beauties, attacks the puritan lawyer Prynne, whose Histrion-Mastix (1633) had given offense to the Queen in its defamation of female actors (the Queen participated in several amateur plays and masques at court). Soon after, and also in response to Prynne, Shirley was commissioned by the Inns of Court to write a masque (The Triumph of Peace, presented in February 1633/4) as a profession of their own loyalty to the Crown. The Grays Inn Admissions Book once gives him the title "Valet of the Chamber of Queen Henrietta Maria" (January 23, 1633/4); however, one cannot assume from this that Shirley belonged to the Queen's household at Greenwich at this time. The title may have been honorary, conferred for a period either as a reward for his support (perhaps with some financial emolument) or in respect of his privileged position as chief dramatist for the Queen's Men, who were all "servants of the Queen" and considered "grooms of the chamber" in ordinary, entitled to a livery.⁸ Nor does his popularity at court imply that his philosophy was wholly courtly. Court performances themselves (as discussed below, pp. 11-12) did not necessarily glorify the royal couple or pander uncritically to the court. One should not draw hasty conclusions from evidence of Shirley's success

at court.

Shirley himself considered that he "lost his preferment" at Court, and blamed the loss on his inability to flatter.⁹ By 1634, Davenant was attached to the court and was gaining the Queen's favour, and it is likely that Shirley's success waned as Davenant gained a firm hold from within the court.¹⁰ His popularity at the Phoenix, however, continued over the next few years until in 1636 an extended outbreak of plague closed the theatres and the Queen's Men were disbanded by their manager Christopher Beeston. Shirley at this time moved to Dublin to write (and possibly act) for John Ogilby at the new Werburgh Street theatre. This enterprise, which had the patronage of Thomas Wentworth (later Earl of Strafford), was the first attempt to establish a professional Irish theatre. Shirley's Royal Master (dedicated to the Earl of Kildare and published in 1638) was probably written for the opening of the theatre in late 1637. The Dukes Mistris, although performed before Shirley left for Ireland, was entered in the Stationers' Register on the same day as The Royal Master by the publishers Cooke and Crooke, and the two plays may have been sent back from Ireland together for publication (see pp. 166-9).

On his return to London in 1640, Shirley had no further association with the Phoenix (where Beeston had set up a new company) but instead wrote for the King's Men at the Blackfriars and Globe. Massinger's death in 1639 had left the company without an attached dramatist, and Shirley's reputation as a professional playwright, even after several years away from London, was still sufficient to interest the top company of the period.

The Dukes Mistris, written for the Queen's Men, was performed at court (St. James Palace) in 1636, a month after it was licensed - one of nine plays acted by the Queen's Men in the Christmas revels that year.¹¹ There is some doubt regarding the actual date of the performance: the dramatic records of Sir Henry Herbert, Master of the Revels, state that the performance took place at St. James Palace on February 22, but J. Q. Adams points out that the entry falls between others for February 24 and 28. Adams suggests that the actual date of performance may therefore have been February 25.¹²

The brief interval between licensing and court performance makes it probable that the play was given its *début* at court, allowing the company to present new material at the Revels. The title page of the 1638 edition states that The Dukes Mistris "was presented by her Majesties Servants, At the private House in Drury-Lane", but no further records or contemporary diary entries mention performances of the play at the Phoenix and consequently no dates can be assigned. Nor has any evidence been found for revivals either in the Restoration, when several plays by Shirley were performed with some success, or more recently.¹³ The most popular of Shirley's plays on the Restoration stage were his tragedies (in particular, The Traitor, 1631, and Love's Cruelty, 1631) and the early light comedies (Changes, 1632, and Love Tricks, 1625). The tragicomedies (and, for that matter, the London comedies) were largely ignored, although the most Fletcherian of them (The Young Admiral) was played several times in 1661 and 1662.¹⁴

Criticism of Shirley's drama as a whole is not extensive,

and until recently has been of an impressionistic nature. Critics have tended to concentrate on Shirley's historical position, either as the last of a great race (and consequently as a derivative poet of decline and "decadence")¹⁵ or as a link between Renaissance and Restoration periods.¹⁶ Only in the last two decades has there been any recognition of a need to distinguish a "Caroline" period of drama in line with the established Elizabethan and Jacobean divisions, and the reaction to Shirley's work is no exception to the general neglect or condemnation of the drama of the period. Robert Gould's comment in his "The Playhouse, a Satire" of 1689 ("Think ye wain scribbling Tribe of Shirley's fate,...ne'r so much as mention'd but with scorn") reflects the tone of Restoration and eighteenth century opinion more than that of Gerard Langbaine in 1691 ("One of such Incomparable parts, that he was the Chief of the Second-rate Poets").¹⁷ With the publication of the Gifford and Dyce edition of Shirley's Works in 1833, comment gradually increased. Even today, however, there are few published works devoted solely to Shirley, and most of these are not in English.¹⁸ Nevertheless, interest and methodical criticism have increased, especially with regard to the London comedies, and recent editions of individual plays are making Shirley's drama more widely available to students, scholars and perhaps eventually performers.

Criticism of The Dukes Mistris, a play not regarded as one of Shirley's best, is inevitably even more sparse and dismissive. There is no discussion of the play prior to the Gifford and Dyce Works. Those critics who have discussed the play since the appearance of the Works have tended to give

brief (and sometimes inaccurate)¹⁹ plot summaries or to focus on its genre.

The two works that provided a broad base for later studies of Shirley, A. H. Nason's James Shirley, Dramatist (New York, 1915) and R. S. Forsythe's Relations of Shirley's Plays to the Elizabethan Drama (New York, 1914), both contain discussion of The Dukes Mistris as tragicomedy.²⁰ The main intent of Forsythe's work is to provide analogues of situation and character in Renaissance drama; The Dukes Mistris receives several citations. Apart from these two works, little of substance was written on Shirley until the 1960s. The most significant published discussions of The Dukes Mistris to date appear in Georges Bas, James Shirley, Dramaturge Caroléen (Lille, 1973), Ben Lucow, James Shirley (Boston, 1981), and Martin Butler, Theatre and Crisis (Cambridge, 1984); theme and language receive most attention in these modern works.²¹ The unpublished dissertations of K. M. Cousins and R. K. Zimmer include treatment of the tragicomic style and characterisation of The Dukes Mistris.²² No critic has looked at the structure or staging of the play, and no relation (thematic or other) between subplot and main plot has been commented on. Critical response to The Dukes Mistris finds little to commend in the play, and in general criticism lacks detail. Most critics would appear to agree with Bas that "il est impossible de lui accorder la moindre valeur. La fin, en particulier, est un tissu d'absurdités".²³ Bas and Butler, two of the most interesting critics of Shirley's work, both give the play short shrift. Later in this introduction I will discuss the merits of a play which I believe has been unjustly condemned, "ne'r so much as mention'd but with scorn".

III. THEMATIC CONTEXTS:

ROYAL PREROGATIVE AND PLATONIC LOVE.

Shirley's position at the Phoenix, an indoor "private" theatre, does not imply that he was catering for and to an exclusively aristocratic audience. The theatre in general was not only a source of entertainment in a rapidly growing capital city, it also provided opportunities for meeting friends and relatives and for discussion of contemporary affairs. The London "season" was becoming well-established for both aristocracy and gentry, who flocked from the country to London between October and June in their thousands.¹ The season allowed numerous social as well as political, business and legal contacts not possible in the counties, and encouraged fast growth in the leisure industry. Martin Butler in his Theatre and Crisis suggests that the private theatres in particular were places in which news could be exchanged and events discussed in a context that was neither narrowly courtly nor so diverse as to inhibit relationships.² Audiences at private theatres like Shirley's Phoenix were more varied than critics such as Harbage and Armstrong have postulated.³ Far from being a courtly élite, they were more likely to consist of Town and City men, country gentry such as Sir Humphrey Mildmay and his acquaintances, Inns of Court students and gentlewomen like Lady Anne Halkett and her female friends.⁴ Simonds D'Ewes in 1641 could complain of the afternoon absences of Commons (not Lords) members who were more interested in park or play-going.⁵ Butler suggests that the theatres and the plays performed in them encouraged the emerging "Town" group to identify themselves as a group with a distinct tone of its own, a group which

contained men with puritan leanings as well as others - men who were to support Parliament in the Civil War as well as devoted Royalists.⁶ Such was the type of audience that supported plays like Shirley's The Cardinal (1641), with its clear strain of comment on the contemporary political situation, and The Lady of Pleasure (1635), which depicts town life in detail. The Dukes Mistris itself, though performed at court as well as at the Phoenix, also contains a vein of contemporary comment.

The court itself, moreover, was no cohesive single body devoted to royal absolutism. Recent historical research has shown that loyalties were divided and fluid throughout the 1630s at court and in the country in general;⁷ the threat of Civil War did not appear until well after Parliament was recalled in 1640. The divisions of the 1630s were not as rigid as the (later) terms Royalist and Parliamentarian, Cavalier and Roundhead, suggest. Shifting networks of opposition existed around specific policies and government actions. The Queen herself was not the centre of a crypto-Catholic clique but rather the focus of an opposition group, partly puritan, who clustered around her at least until 1637 when the papal agent gained influence over her. The Earls of Holland and Northumberland, Percy, Jermyn and Montagu gained her support for their anti-Spanish pro-war faction, which was persistently agitating for Parliament's recall. The two Earls in particular were puritan and linked to leaders of the country opposition (men such as the Earls of Warwick, Bedford and Essex) and to the Providence Island Company, in which later leaders of the Long Parliament were also involved. In the year prior to the court performance of

The Dukes Mistris, this faction was actively attempting to persuade Charles to reconvene Parliament and to take military action over the Palatinate. In October, the Venetian ambassador reported that large numbers of the nobility were in London, vigorously discussing the political situation and hopeful that Parliament would meet in the near future.⁸ The sons of Charles' sister Elizabeth arrived in England to drum up support for war during the revels season of 1635-6, and it was not until 1637 that the campaign had clearly failed. In this context of court faction and power struggles, there is little evidence that censorship of court-performed plays was much more rigorous than elsewhere; the subtle political comment that occurs in many plays of the period (for example, Massinger's Emperor of the East, 1631) should not be dismissed on the basis of court performance. Nor should one assume that production at court automatically guaranteed that a play was "escapist" or gave support to royal policies and absolutism. One may also accept prima facie that a play of Shirley's may deal with matters of serious concern to a fairly wide spectrum of society.

With this general context in mind, we can turn to two issues that are central to an understanding of The Dukes Mistris: the Platonic love cult of the Caroline court, and political discussions of sovereignty and the nature of the royal prerogative.

The nature of the royal prerogative is not, of course, treated explicitly in The Dukes Mistris. However, the link between domestic and political relationships, between the power of the husband/lover and the power of the sovereign,

is made early in the play by Valerio, and at various points (in the context of love relationships) characters discuss rule by force or love, liberty and tyranny, duty and rebellion, the individual will and the law (see pp. 42-52). The analogies which are made between love and the state reflect political issues much debated in the 1630s (and, more violently, in the 1640s).

Charles' "personal rule" had begun in 1629 after the dismissal of Parliament; it was well established by 1635, despite widespread pressure to reconvene Parliament. His actions during this period roused fears that he intended to continue autocratic rule indefinitely; they also intensified the debate over the sovereign's relationship to the law.

Charles, like his father, claimed absolute supremacy. James believed that kings should abide by the law on a purely voluntary basis; their theoretical rights were not confined by law. He was particularly incensed by the doctrine of tyrannicide advocated by "Puritan-papists" like the Jesuit Bellarmine (and by Calvin's doctrines, which later Parliamentarians and writers like Buchanan were to utilise). For him, the only proper method of resistance to a tyrant (and the method which finally wins out in The Dukes Mistris, though under considerable pressure) was passive obedience: "prayer and tears" and endurance of wrongs.⁹

By 1635, absolute monarchy unlimited by law had become the stock royalist theory of prerogative, and Charles had put theory into practice. The financial hardships of the early years of his reign had led to increasing demands for revenue. In response, Parliament became more obstinate, and outspokenly championed its own role as the "defender"

of the Common Law - especially with regard to property rights, "meum and tuum" - and a monarchy limited by law. This view was supported by the mainstream of Tudor writers on divine right. According to Hooker, for example, the sovereign derived his authority from the law, and Law was therefore above the King:¹⁰

Though no manner of person or cause be unsubject to the king's power, yet so is the power of the king over all and in all limited, and unto all his proceedings the law itself is a rule.

The initial collision between the two views came about in the 1627 Five Knights' Case;¹¹ in the 1630s, with Charles determined to rule alone, extraordinary and extra-legal taxation measures were taken to raise money. Archaic fines were revived; distraint of knighthood, forest fines and especially the imposition of ship money tax across the country caused general consternation. Bulstrode Whitelocke recorded the reaction to the 1635 ship money tax in his memoirs:¹²

many people, especially of the knowing Gentry, expressed great discontent at this new assessment, and burthen, as an Imposition against Law, and the rights of the Subject.

At the same time as he was exerting his prerogative in financial measures, Charles was attempting to centralise government and reform the court. Hierarchical formalities within the court were reinforced and numbers were reduced in the Privy Council and court in general.¹³ Moreover, Charles established an "inner cabinet" of his closest advisors to help establish policy. Personal rule, while it avoided the most outspoken confrontations with dissatisfied subjects, eventually exacerbated the conflict.

Opposition to Charles' absolutism was conservative,

however, and often reactionary. Discontent was generally expressed (even as late as the Long Parliament) as anger at his "evil councillors" - self-made men like Laud and Strafford who were unpopular to begin with.¹⁴ Criticism was couched in terms of loyalty to the Crown, even when it finally meant dividing the King's "private" and "public" offices to support rebellion in the 1640s. In the mid-1630s, dissatisfaction was widespread, but not as yet radical. Critics wanted reconciliation with Parliament, recognition of old rights and settlement of complaints, not the upset of the monarchy itself. The lawyers of the Inns of Court who presented The Triumph of Peace in 1633/4 were able to criticise royal policy on monopolies, for example (in the procession of ridiculous "projectors"), in the context of an extravagant and expensive display of loyalty. This is a significant example of the use of a court-directed medium to convey a political message.

Court masques (the medium most clearly relating art to politics) extolled the virtues of the royal pair and praised Caroline kingship as a combination of divine right and divine love. Even this may have been exhortation rather than celebration, for by overruling law with personal will, Charles ruled by fear and not love.¹⁵ Charles was frequently termed the soul of the commonwealth, a metaphor also used by Caroline poets and in political writings. Henry Valentine, for example, in his God Save the King (1639), says: "Now the soul is...whole in the whole body, and whole in every part of it: Even so the King inanimates and informes the

whole collective body of the people, and every particular man of it."¹⁶ The common lawyers had made the same claim for the law, however: "The comon lawe extends as farre [as] the power of the king extends. It is as soule in the body."¹⁷ The problem remained: if the soul was corrupt and unlimited, what then became of the body? As we shall see, The Dukes Mistris is at one level an exploration of the consequences when a sovereign (also the "soule of all") steps outside the law - in this case, violating the vows of his marriage.

The terms used in political writings - those of service, devotion, fidelity, obedience - were interchangeable with the terminology of love courtship. As Butler and Douglas Sedge have found, a large number of Caroline plays previously considered escapist and repetitive in their romantic subjects carry undertones of political comment.¹⁸ This, of course, does not necessarily make them good plays, but the reader should be alert at the mention of prerogative, law, tyranny, and similar concepts which may indicate a further level of meaning. The two types of service became even more closely aligned in the 1630s when the cult of Platonic Love became fashionable at court, centering again on the young and attractive Queen. Shirley capitalised on the vogue in both The Lady of Pleasure and The Dukes Mistris, but in both plays he criticised some of the assumptions of the code and the disparity between reality and verbal professions (see pp. 28-42).

The cult of love at the Caroline court was largely inspired by the préciosité fashionable in the French court that Henrietta Maria had known as a child (and

espoused by salons of great ladies such as the Marquise de Rambouillet) and by the Neoplatonic ideals expressed in the popular romance L'Astrée (1607-27), by Honoré D'Urfé. While the French influence was marked, the cult was not a totally alien phenomenon since Neoplatonism had been at the heart of much Elizabethan poetry, in particular that of Spenser and Sidney.

The ideals of love in L'Astrée - which formulated the code and depicted a range of both faulty and model lovers - are far from those of Plato's Symposium. The convergence of various Neoplatonic theories, influenced by Christianity and medieval courtly love and filtered through writers such as Dante, Ficino and Castiglione (and Spenser) led to the new and popularised code of courtly lovemaking, in which the mistress was a superior creature whose beauty had the power to refine and civilise her lover.

The "laws" of the love cult are outlined in L'Astrée, whose refined shepherds and shepherdesses mirror select court circles rather than country folk. Céladon codifies twelve laws of love (several of which are mocked or taken to a reductio ad absurdum in The Dukes Mistris) in the Temple to his mistress Astrée.¹⁹ These laws combine elements of the chivalrous courtly love code with the Neoplatonic ideas of love. The absolute loyalty, service and obedience to one superior mistress, with the humility, courtesy and complete faith shown to her, are elements shared with courtly love. The emphasis on love of souls and the eternal nature of such love is a Neoplatonic strain, along with the desire to achieve transformation of the self into that of the beloved.

In L'Astrée, the mistress is a superior in beauty and virtue rather than rank. Silvandre says in philosophical subjection:²²

Je l'avoue avec vérité, que les femmes ont véritablement plus de mérites que les hommes... elles nous surpassent tant en perfection, que c'est en quelque sorte leur faire tort que de les mettre en un même rang que les hommes.

God, he thinks, put women on earth to draw men towards heaven.

The physical and adulterous purpose of the chivalric lover never enters the pure lover's thoughts. The chivalric lover is a servant of beauty and degree, and his goal lies in that beauty. Towards this sexual fulfilment he strives to show himself worthy in fine deeds and magnanimity. His trials and sufferings are physical; he waxes hot and cold and pleads for pity to prevent his dying from love. The Platonic lover's suffering is psychological: his trials are concerned with faith and constancy rather than with physical worth. Related to this is the differing treatment of jealousy. In courtly love, jealousy is one of the many moods that the lover inevitably suffers; for the Platonic lover, however, jealousy is a fault proclaiming his lack of faith in the mistress.²³ The proofs of his love lie in never-ending contemplation of beauty, a contemplation of internal beauties merely shadowed in the external.

In "Of Her Chamber", dedicated to the Countess of Carlisle, Edmund Waller depicts this contemplation of the great lady:²⁴

The gay, the wise, the gallant, and the grave,
Subdued alike, all but one passion have;
No worthy mind but finds in hers there is
Something proportioned to the rule of his;
While she with cheerful, but impartial grace,
(Born for no one, but to delight the race
Of men) like Phoebus so divides her light,
And warms us, that she stoops not from her height.

The Dukes Mistris presents and parodies similar salons.

Central to the code is the Neoplatonic equation of beauty and goodness. Earthly beauty is a privilege that points the soul to the divine; it is through this beauty that love's desire for good operates. Edmund Spenser, in his "Four Hymns", had depicted the concept on earthly and spiritual levels. The Hymns indicate by varied stress the two extremes of thought to which the concept can lead. In "An Hymne in Honour of Beautie" he commends the beautiful woman, "For all that faire is, is by nature good"; whereas in "An Hymne of Heavenly Beautie" it is goodness that is stressed: "For all thats good, is beautifull and faire."²⁵ Castiglione's The Courtier (1528) made the equation well known through Pietro Bembo's rhapsodic speech in Book IV.²⁶ In Ben Jonson's masque Love's Triumph Through Callipolis (1630), which gave considerable impetus to the concern with Neoplatonic love in later masques, Callipolis is to be understood as "the Cittie of Beauty or Goodnes".²⁷ Love's Triumph utilises the concept of the Platonic ladder: the lover climbs towards divine love by means of his initial love of a woman's beauty. The masque is dedicated to Queen Henrietta Maria:²⁸

To you that are by excellence a Queene!
The top of beauty! but, of such an ayre,
As, onely by the minds eye, may bee seene
Your enter-woven lines of good, and fayre!

It is her beauty, both inner and outward, that encourages "love, in perfection" (who is represented by Charles as the "Heroicall lover" surrounded by fourteen lovers who portray the virtues of heroic love, from the secret to the magnificent), and which leads to the overthrow of the "deprav'd lovers" whereby "love, emergent out of Chaos" restores order,

peace and unity. In L'Astrée and the Platonic poetry of the Caroline period, the concept of beauty has become synonymous with goodness to such an extent that the absolute virtue of the lady is never doubted or questioned, despite any suspicious behaviour. The potential for criticism of this assumption was realised by Shirley in the subplot of The Dukes Mistris.

The equation of goodness and beauty also poses the inevitable problem of relative beauty for the Platonic lover. If one woman is more beautiful than another, then she must be more virtuous, and therefore command greater admiration. Edmund Waller's lines to the Countess of Carlisle in "To Phyllis" capture this:²⁹

Love makes so many hearts the prize
Of the bright Carlisles conquering eyes,
Which she regards no more than they
The tears of lesser beauties weigh.

Abuse of the concept by an inconstant lover is portrayed in both the Duke and Horatio in The Dukes Mistris.

A further concept crucial to the cult and much dwelt on in Platonic love poetry was the union of souls.³⁰ The religious concept of the dual motion of love - of God's love for his creation and man's love for his creator - was brought down to the worldly level of the lover and his mistress. William Habington, for example, in his poem "To the World: The Perfection of Love", berates the sensual lover and claims true love for himself and his mistress:³¹

You who are earth, and cannot rise
 Above your sence,
Boasting the envyed wealth which lyes
Bright in your Mistris lips or eyes,
Betray a pittied eloquence....
When we speake Love, nor art, nor wit
 We glosse upon:
Our soules engender, and beget
Ideas, which you counterfeit
In your dull propagation.

The union of souls also provided a basis for satire by those who (like Céladon on one level, or on another like the Duke in Shirley's play) were unable to fly to philosophical heights. It is the necessity of living in the physical world that motivates the rejection or mockery of Platonic love in verse such as Thomas Carew's "Ingratefull beauty threatned":³²

Tempt me with such affrights no more,
 Lest what I made, I uncreate;
 Let fooles thy mystique formes adore,
 I'le know thee in thy mortall state:
 Wise Poets what wrap't Truth in tales,
 Knew her themselves, through all her vailes.

Against the extreme flights of idealism (real or pretended) encouraged by the code of Platonic love are set the hedonistic pursuits of real flesh. Against the Duke and Horatio in The Dukes Mistris, Shirley sets Valerio. But, like Donne in "The Ecstasie", Shirley ultimately supports neither. Donne's poem concludes by supporting the interdependence of soul and body in love that is neither totally spiritual nor totally sensual but a proper "allay" which fully realises the functions of both. The Duke of Parma, once reformed, returns to a mutual love which allows both physical and spiritual association.

The blend of realism and idealism in L'Astrée is made possible by the ideal setting in which young and unmarried shepherds and their loves meet and make love without regard for their flocks and the cares of the world. The worlds of the French and English courts were not so circumscribed, and the courtiers and ladies were often married. Queen Henrietta Maria herself, as the centre of attention and fashion, was not to be bereft of gallant attention because

of the finale of L'Astrée, and the cult was thus necessarily extended to a wider Platonic conception in which (as Lord Iuliano allows in The Courtier) a married woman may "graunt her lover nothing else but the minde".³³ J. B. Fletcher distinguishes three various forms of Platonic address at court - ideal worship of a great lady such as the Queen, tenuous courtly compliment between individuals, and a more generalised and conventional kind where the tribute is an exercise with an imaginary recipient.³⁴ More important than such individual addresses in making preciousity fashionable, however, was the public address of the Caroline masques, which repeatedly called on the ethos and iconography of King and Queen as Heroic Virtue and Divine Beauty or Love. The fashion of the cult seems therefore to have sprung from various factors - subtle political propaganda, the influence of the French cult, Henrietta Maria's actual youth and beauty, and the taste for romance and pastoral in general.

By the time of The Dukes Mistris, the "court Platonic way" was flourishing in the English court - at least among the ladies. A character in Shakerley Marmion's Antiquary (1635) could say that "at court 'every waiting-woman speaks perfect Arcadia' and gentlemen 'lie abed and expound Astraea'".³⁵ Moreover, salons of the sophisticated court lady were being established in England. Waller's poem "Of Her Chamber" (mentioned above) gives a picture of the salon of the Countess of Carlisle, friend and also rival of the Queen:³⁶

The high in titles, and the shepherd, here
 Forgets his greatness, and forgets his fear.
 All stand amazed, and gazing on the fair,
 Lose thought of what themselves or others are.

In a letter of June 3, 1634, James Howell writes of the new fashion:³⁷

The Court affords little News at present, but that there is a Love call'd Platonick Love, which much sways there of late; it is a Love abstracted from all corporeal gross Impressions and sensual Appetite, but consists in Contemplations and Ideas of the Mind, not in any carnal Fruition. This Love sets the Wits of the Town on work.

The "wits" are particularly evident in the poetry and masques of the period, exercised both for and against the fashion. Davenant's Temple of Love, commissioned and acted in by the Queen, depicts both the arrival of the cult of Chaste Love, brought about by the influence of the beauty of Queen Indamora, and the original reception and reaction against it. The "Magicians" of intemperate love speak of Indamora and her court ladies:³⁸

They raise strange doctrines, and new sects of Love:
Which must not woo or court the person, but
The mind; and practice generation not
Of bodies but of souls.

This receives a dry retort:³⁹

I have an odd
Fantastic faith persuades me there will be
Little pastime upon earth without bodies.
Your spirit's a cold companion at midnight.

Davenant's method of bringing the physical marriage of the royal pair into line with the "strange doctrines" is to present the union of Sunesis and Thelema (identified within the masque as Reason and Will) as the emblem of Chaste Love, physically mirrored by King and Queen: "And now you may, in yonder throne, / The pattern of your union see."⁴⁰

The ideal love of the soul, combined with the absolute dominance of the mistress as figured in the code of L'Astree,

was to create a reaction among the courtiers themselves (reflected in Davenant's masque and courtier poetry) and others outside the court bemused by the précieuse code of behaviour,⁴¹ and The Dukes Mistris reflects this reaction in both its anti-Platonic and its false Platonic lovers.

IV. THE IDEAS OF THE PLAY:

LOVE AND SERVICE.

Shirley's tragicomedies have been thought to focus on moral issues; their artificial situations and characters contribute to this emphasis.¹ The Dukes Mistris has been seen as a play of limited interest on the theme of marital fidelity and fair-weather friendship, a theme developed in the main plot "in a series of highly melodramatic gestures that never result in catastrophe for anyone but the villain of the piece, Valerio" (this is a misreading of the play, for while Leontio is later forgiven, he also dies).² It has also been seen in a social and political context. Martin Butler, for example, looking at the topical nature of Caroline drama, considers The Dukes Mistris to be a "conspicuous victim of that crucial divide between court and non-court drama".³ Butler posits that the play is an ineffective reply, possibly commissioned by Charles I, to political criticisms raised by Brome's Queen and Concubine (?1635). For him, the play supports the king's royal prerogative and personal rule by showing the bad end of a favourite who challenges royal power.⁴ On the other hand, he suggests that the subplot "looks like a deliberate parody of the romantic idealisms of the queen's circle".⁵ No relationship between subplot and main plot has been found, possibly owing to the obscuring attribution of "bad taste" to the subplot theme;⁶ and thematic discussion has been minimal. Once Love and Service are identified as the central themes, however, fresh insights are possible.

Shirley was not primarily a didactic moralist, and his treatment of love and service in The Dukes Mistris in fact reflects topical interests of the period while retaining an independence which involves a refusal to imitate court fashions slavishly or to "glorify kingship".⁷ The play revolves around various lovers and their relationships, as do numerous other plays of the period. But at the centre of the play is a Duke who talks in the terminology of Platonic love, and presented in contrast is a self-professed "Platonicke" lover, Horatio. The lovers and their mistresses range themselves around these two "Platonics" in various postures and with varied responses. The subplot is not unconnected to the main plot. It points to and comments on what might be described as the central premise of the play: that the individual will, given unlimited freedom of choice and action, is unable to be rational, and that this leads to inconstancy, rivalry and disaffection in love, and faction and rebellion in the state. In Horatio we see the ironic inverse of the Duke, whose choice of a "fairer mistress" has widespread repercussions. This material is never allowed to shape itself into the static dialectic of many of the amateur Cavalier plays. Yet Shirley is nevertheless drawing on the love cult at court, catering to and capitalising on the fashion while also criticising its absurdities and using it in a way that suggests wider implications for service in state as well as in love.

In his previous play, The Lady of Pleasure (licensed in October 1635), Shirley had already responded to the court love

cult. Celestina, the Platonic gentlewoman of the play, is surrounded by courtiers admiring her beauty and is just as much the lady of pleasure as Lady Aretina Bornwell, though on a higher ethical level. Both women wish to create a "salon" of their own with numerous devoted admirers, but Celestina desires no lustful pleasures. She imagines her salon in detail:

I will
 Be hospitable then, and spare no cost
 That may engage all generous report
 To trumpet forth my bounty and my braverie,
 Till the Court envie, and remove. Ile have
 My house the Academy of wits, who shall
 Exalt with rich Sacke, and Sturgeon,
 Write Panegyricks of my feasts, and praise
 The method of my wittie superfluties.(I.ii.82-90)

It is a salon set up by a lady of the Town, as both parallel and example to the court. Criticism of "the antic gambols and costly sin" of the court is severe (although Shirley carefully praises the royal couple in words that echo the masques of the period); the "court Platonic way" epitomised by Lord Aimwell is merely a mask for lascivious dealings. It is left to the Town lady Celestina, with her lectures and model behaviour, to teach Lord Aimwell the way to truly Platonic service of virtue in beauty.

The Lady of Pleasure, Davenant's Platonic Lovers, and The Dukes Mistris all appeared on stage in the winter season of 1635-6, and the latter two plays in different ways emphasise the popular reaction against the fashion that is indicated in the antimasque characters of The Temple of Love and in John Cleveland's poem, "The Anti-platonick":⁸

For shame, thou everlasting wooer
 Still saying grace, and never falling to her!
 Love that's in contemplation placed,
 Is Venus drawn but to the waist....
 Give me a lover bold and free,
 Not eunuched with formality,
 Like an ambassador that beds a queen
 With the nice caution of a sword between.

Where Davenant in The Platonic Lovers stresses the necessities of life, of continuing the human race by love of body as well as soul, Shirley (moving from city to court worlds, comedy to tragicomedy) takes the reasoning of Platonic lovers and carries it to its extremes of illogicality. In so doing he exposes not only the false hearts of Platonic professors but also the conceptual quicksands on which they stand. Moreover, he suggests again that the most appropriate form of love can only be attained after marriage, here not in chaste widowhood but in mutual affection within the marriage bond itself.

The Dukes Mistris presents five lovers, each with their own individual attitude to love: Valerio, an anti-Platonic hedonist in the tradition of Lord Gaspar, Paridell and Hylas; the Duke, a false court Platonic; Horatio, a Platonic with a difference; Leontio, a courtly lover; and Bentivolio (who perhaps comes closest to Shirley's ideal lover), a young lover who exhibits a spontaneity in love with the honest purpose of marriage. All the lovers with the exception of Bentivolio have adopted codes by which they woo their mistresses; not one, however, is totally balanced. The lovers take their various postures only to be deflated. As the various attitudes interact, they define by implication the nature of an appropriate human love which is to take its place in the resolution.

The individual stances of the lovers shape our attitudes to love in general and Platonic love in particular. Valerio is set up as the ultimate anti-idealist. He is a total rake, unashamed of his hedonistic pursuit of pleasure. Not only

are his procedures and purposes in courtship non-Platonic, they also blatantly twist Platonic reasoning to support a licentiousness that by Platonic standards lowers him to the level of beast. Complete obedience and extreme love of the one mistress in a union of souls is directly against Valerio's code. He advises Leontio to "Love me a handsome Lady, but so love her / That still your heart finde roome for a fresh beautie, / For twentie, for a thousand" (I.i.107-9), and compares this inconstancy to change of a soiled shirt.⁹ Constancy for him is merely the effect of his physical prowess in love. In his courting of Ardelia he thus proclaims with pride:

when you know me Madam,
 You will repent this tedious ignorance,
 And not exchange my person, to claspe with
 The greatest Prince alive, Christian or infidell;
 Though I commend my selfe, I ha' those wayes
 To please a Lady. (V.i.52-7)

His mistress is not to be idolised, nor to be a "tyrant". He further advises Leontio to "Love / But wisely, to delight our hearts, not ruine 'em / With too severe impression" (I.i.114-16).¹⁰ This "wise" love runs directly counter to L'Astrée's law of total devotion, while also making a mockery of the Neoplatonic "temperate mean" of a love ruled by reason and not passion.¹¹ The rule of appetite is emphasised by his use of food images; Ardelia is his venison, and he'll spare "nor haunch nor humbles" (IV.i.432). Moreover, his ambiguous answer to Leontio's query about the end of love is that lovers "Desire to enjoy their Mistresses, what else / Can be expected?" (I.i.119-20). This recalls the terminology of Bembo in The Courtier, who speaks of love as a "coveting to enjoy beauty". Bembo, however, goes on to qualify this: "who so thinketh

in possessing the bodie to enjoy Beautie, he is so far deceived."¹² Valerio is totally cynical with regard to love and the virtue of women. Protection of his mistress' honour to him means keeping their sexual love a secret, and "goodness" is a mere question of repenting at the appropriate moment. Perfect in the superficial ways of lovers, he can exalt his lust in a vision of a lover's heaven that parodies pastoral and the heights of earthly love, and shatters their fragile purity into a fecund Bacchic scene. He tells Leontio to:

beget a new Elizium:
 Under some pleasing shade lets lie and laugh,
 Our Temples crown'd with Roses; with the choyse,
 And richest blood of Grapes, quicken our veines,
 Some faire cheek'd boyes skinking our swelling Cups,
 And we with Joviall soules shooting them round,
 At each mans lip a Mistresse. (I.i.138-44)

Against Valerio's pursuit of bodily pleasure in a succession of beauties is placed Horatio, a follower of ugly women in pursuit of constancy and a virtuous soul. Valerio's involvement in Horatio's affairs emphasises the contrast of the two characters. Horatio has tired of beauty alone, finding nothing in beautiful women but that which Valerio revels in, and longs to find a soul with which he can commune. His is a true "Platonicke love, give me the soule, / I care not what course flesh and blood inshrine it" (III.ii.100-1). But where Valerio twists the reasoning of Platonic love to justify his lust, Horatio inverts the tenets of Platonic love by his devotion to ugly women. And despite the uproarious and satiric humour deriving from his courtship of Fiametta and Scolopendra, the satire does not reflect on Horatio alone, but also subtly undermines the idea of Platonic love itself. The deformed mistress recurs in

poetry of the period,¹³ and it has long been noted that "Shirley's use of the theme of the deformed mistress in the play indicates a consciousness of the relevance of the theme to Platonic préciosité".¹⁴ In fact, Shirley's treatment of the theme shows that he is deliberately using it to parody the absurdities of the cult. It is here that the Neoplatonic equation of beauty and goodness is put in question. Horatio has found by experience that the physical beauty of women does not always extend to spiritual beauty and interior goodness. His reaction is foreshadowed in Davenant's Temple of Love,¹⁵ where the page laughs at the ladies of the court who use:

precious art, and care
 Ta'en in your glass to dress your looks, and hair!
 When, in good faith, they heed no outward merit,
 But fervently resolve to woo the Spirit.

To justify that ugly women are the "Sexes glorie", Horatio is led to the other extreme of the Platonic argument: if beautiful women are not beautiful in soul, then perhaps the relationship between beauty and goodness is an inverse one, with ugly outer form expressing inner perfection. While laughing at his jump in logic, the audience is inadvertently forced to laugh at the original extreme position of the Platonic lover.

Valerio, who is totally tied to the physical side of love, is a perfect foil to Horatio in his quest. Both use rhetoric to persuade others of the logic of their stands in love. It is Valerio who says, "You have an humor of the newest fashion / I ere yet saw, and how the Court may follow't / I know not" (III.i.21-3) - a sly reflection on the "humour"

of preciousness at the Caroline court while also an indirect comment on the long-standing position of Valerio's type of sensual love at court. Valerio provides Horatio with a woman to suit his taste, then brings on further spectators to observe his humour. The Platonic "devotees" gathered in contemplation around a mistress are neatly parodied with comic exuberance as Horatio, Valerio, Aurelia and Macrina all join in the "praise" of Fiametta. Her beauty is extolled in a catalogue of features that stresses the usefulness of her attributes; gross similes travesty those of the Petrarchan sonneteers.¹⁶ Her eyes in squint "can see at once / More severall waies then there are points i'th Compasse", her nose is "an instrument to smell with, / Tough as an Elephants trunke, and will hold water" (III.ii.49-50, 63-4). This application of the concept of usefulness is noticeably distinct from contemporary poems to deformed mistresses, which tend to be exercises in fanciful conceit; it is, however, in accord with the rhetorical genre of the paradoxical encomium, praise of trivial or unpraiseworthy things.¹⁷ The "usefulness" of beauty is a concept found in Ficino, where beauty draws man towards goodness of the soul and thus to heaven. In a more practical vein, Bembo in The Courtier attributes usefulness to parts of the body and all things beautiful in general, whereby "it were a hard matter to judge, whether the members...give either more profit to the countenance and the rest of the bodie, or comelinesse".¹⁸ Shirley's utilisation of the idea is similarly pragmatic, and adds a logic to Horatio's praise that gives it ethical if not aesthetic validity. At the same time, Horatio's

abuse of cosmetic beauty as seen in Aurelia and Macrina undermines the original equation of female beauty and goodness.¹⁹ Contemplation of ugliness is a visual burlesque that ridicules overconcern with physical appearance. Francis Bacon, in his essay Of Love (1625), had already mocked those who idolised their mistresses,²⁰

. . .as if man, made for the contemplation of heaven and all noble objects, should do nothing but kneel before a little idol, and make himself a subject, though not of the mouth (as beasts are), yet of the eye; which was given them for higher purposes.

While Horatio's praise has a thread of logic, his very extolling of Fiametta's physical appearance is an admiration of the clay of matter which he is supposedly trying to reach beyond. As Ficino says, "when the soul alone is beautiful, let us love ardently this immutable beauty of the soul".²¹ Horatio mentions the soul only in relation to himself, and his search for a soul and love of ugliness is partly derived from the fear of being cuckolded. Robert Forsythe points out that Horatio's love for ugly women recalls Burton's Anatomy of Melancholy:²²

If thou wilt avoid them, take away all causes of suspition and jealousie, marry a coarse piece, fetch her from Cassandra's temple which was wont in Italy to be a sanctuary of all deformed maids, and so thou shalt be sure no man will make thee cuckold but for spight.

Horatio frequently comments on the constancy of ugly as opposed to beautiful women:

why, the Devill
With all his art, and malice will nere cuckold me...
A faire, and hansome woman would not scape so.
(II.i.52-7)

This is both argument for and cause of his stand. Enforced honesty, however, is not true virtue, as Horatio is finally to

recognise when, like enforced love in the main plot, it rebels.

Valerio's "revenge" on Horatio is intimately related to the Platonic love ideal. In bringing an even uglier mistress to Horatio, he expects him to be consistent - if ugliness is good, then more ugliness is more so. This implies the parallel but reverse relationship to the main plot, where beauty is put aside for greater beauty. The logical conclusion of a love dependent on the idea that outward appearance mirrors inner being is that of inconstancy and mutability. Where Valerio in his pursuit of novelty and the flesh would shift his mistresses as soon as "shift his shirt" after a journey, Horatio in his pursuit of goodness reflected in flesh must be inconstant when ugliness surpasses ugliness. Horatio's confusion in the face of two most outstanding monsters, incited by Valerio who treats the whole scene as a bear-baiting, leads to a rather unvirtuous physical explosion with the "duel" of the rivals, cut short only by the entry of the Duke. The fight itself burlesques not only the duel of rivals over a mistress, but also the polite code which governs such duels. Horatio's quest for a soul has led to a physical knockabout; his faith is proved faulty by Fiametta's open physical interests as well as by her position as pander to the Duke. He is totally disillusioned and his pose is shattered. Faced by the innocence of Euphemia and Ardelia, the best he can do is to echo Bembo's justification of wicked beauty in a rueful comment that reflects on his own treatment of Fiametta:

If there be few good women in the World,
The fault rise first from one of our owne sex,
By flattery, in false-hood to deceave 'em.

(V.iv.167-9)

Horatio and Valerio, inverted and anti-Platonic lovers, provide two extremes of abstract and sensual love which contrast with and comment on the Duke's position as lover of Ardelia. The Duke has all the trappings of the Platonic lover, praising Ardelia in relation to the heavens and the harmony of the spheres, admiring her and forcing others to express their admiration for the "strange divinity" within her and her "sweet, / And winning soule". But beneath the Platonic rhetoric lies sensual motivation: the Duke is clearly a false court Platonic, using language to achieve his sensual ends.²³ His purpose is not divine but carnal knowledge.

As the play begins, we are told that the Duchess has been ousted from the Duke's favour for "one, that he thinks fayrer" (I.i.32). The Duke explicitly compares the two women: Ardelia is "farre above / Euphemia in beautie, and rare softnesse / Of nature" (II.ii.11-13). Her beauty is all, and has transformed his vow, just as Scolopendra is to put Horatio in a state of confusion as the logical corollary of faith in the outer appearance. All the Duke's admiration for Ardelia's soul is a lie - and Valerio is quick to mock the Duke's imputation of a "strange divinity" shadowed in her beauty with his laconic statement, "I am not read so farre yet as divinity, / Mine is but humane learning" (I.i.343-4). In the supposedly unseen meeting between the Duke and Ardelia, the Duke's pretense of spiritual love is shattered. Ardelia first cuts through his use of fair words for false meanings, not by mimicking his language as Celestina mocks Lord Aimwell, but by direct accusation. When he corrects her "Command my stay" to "Entreat", she replies: "You may Sir,

courtly lover both in language and outward demeanour. This displays decorum: in the Duke-Ardelia plot, the lover is superior in rank and his mistress unmarried, and the Platonic code the Duke affects to follow is thus a means of raising his mistress to a superior position by way of virtue and beauty. Euphemia, however, is superior in rank to Leontio and she is also married. This inaccessibility makes the role of courtly lover apt. In Leontio, therefore, we are presented with a man who is subject to melancholy, physical suffering and endless internal strife between reason and passion.

Leontio's original love of Euphemia is presented as a love born of goodness, but he falls quickly from the level of admiration in response to the disruption caused by the Duke's lust for Ardelia. It is he who dares to speak out in favour of Euphemia before the Duke, when he reminds Dionisio of Euphemia's rank, and refuses to admire Ardelia in the terms the Duke expects of him. When the Duke orders all to be joyful, Leontio uses metaphors that imply disapproval:²⁴

severe old age
 Shall lay aside his sullen gravity,
 And revell like a youth; the froward Matrons
 For this day, shall repent their yeares, and coldnes
 Of blood, and wish agen their tempting beauties
 To dance like wanton Lovers. (I.i.309-14)

But passion slowly overcomes him; "right reason", that part of man that aligns him with the divine, takes its first knock. He reads a "will to be / Reveng'd" into Euphemia's suffering and gestures. His stance as courtly lover becomes more explicit once Euphemia is his prisoner. His religious and humble service shifts to an idolatrous stance in which he envisions her death as creating general doom. He portrays himself in various roles: as protector and avenger of beauty, whose tears are a tender of sacrifice and duty, and as servant

who asks for chivalrous physical employment. His own language, once it runs away with these images of service and devotion, finally betrays him into revelation of his "darke thoughts", a "heape of ruines"; yet his agony in the context of the play is undermined by the very Petrarchan images he uses:

For I must say I love, although you kill
My ambition with a frowne, and with one angry
Lightning, shot from your eye, turne me to ashes.
(III.iii.47-9)

He inflates Euphemia's role to that of the cruel and inaccessible beauty of the courtly love tradition, and takes on the pose of the worthless but fated lover whose destruction cannot be avoided without the pity of his mistress - a pity that implies physical submission; he cries out of his torments and of his attempts to control his blood, and finally begs for mercy, proclaiming that he will die for love if Euphemia rejects him. Here then is the tortured courtly lover whose melancholy has burst out in a "purple flood" of passion.

Euphemia's response ("Let not your fancy mocke the lost Euphemia," III.iii.11) recalls Leontio's own response to Valerio's inflated vision of earthly love ("Thou wod'st imagine many fine devices," I.i.50). The sin he condemned in the "adulterate lethargy" of the Duke is to be resolved by further adultery. And adulterous desires lead him into treason: "Who lookes at crownes or lust, must smile at blood" (IV.i.442). He turns from a plea to "steere my desperate soule / Diviner goodnes" to address Love (a Love that is to be equated not with God but with the God of Love who appears in the chivalric romances to encourage the lover): "Love take me to thy charmes, and

prosper me" (III.iii.98-100) - no maternal cradle, this, but the release of passion. In his final meeting with Euphemia, with the Duke supposedly dead, he is impatient to receive the "reward" for his bloody deed, is ready to kill Euphemia herself, and willing to rape her without thought of the stings that will succeed. Only bloodletting can bring back reason. The pose of courtly lover ironically becomes reality as he dies for his love.

Finally we come to Bentivolio, the young and faithful lover of Ardelia. Bentivolio is a stranger to the court of Parma, who has come "To observe what might improve my knowledge here / With some taste of your Court" (II.i.106-7). The knowledge he aims at is that of Ardelia, his contracted love, now installed at the court. In many ways he spontaneously follows the love code of L'Astrée. He is devoted to Ardelia, is loyal to her and (initially) shows complete faith in her when he refuses to listen to Horatio's voice of experience warning him that women cannot be faithful. He acts to protect her honour and has, outside the court, practised chaste courtship in the past:²⁵

When I did court thy Virgin faith, and paid
An innocent tribute to thy most chaste lip,
When we had spent the day with our discourse,
And night came rudely in to part us. (III.i.62-5)

Such behaviour, however, does not define him as a specifically Platonic lover; nor does he take on the affected attitudes of the courtly cult or conform to its rigid code. The goal of Bentivolio's love is the union of body and soul, man and woman, in worldly marriage, and he treats Ardelia not as a superior who can do no wrong but as an equal; not for him the endless contemplation and admiration of beauty, the self-negation of Céladon.

Against the mould of the Platonic lover, Bentivolio betrays his love to Valerio; Horatio chides him roundly for this with a more realistic reason in mind which mocks the idealistic pledge of secrecy of the Platonist.²⁶ He angers Ardelia by a passionate display of jealousy,²⁷ and she is explicit in pointing to his faults:

You come to threaten, not to love, and having
 Already by long absence made a fault,
 To quit your selfe would lay a staine on me.
(III.i.102-4)

Her innocence is proved to him, not by language, but by action, as he hides ignominiously behind a bush while the Duke meets Ardelia. The murder of Valerio itself is an act of impulse, again caused by quick jealousy and anger as Bentivolio stabs what he thinks is the Duke behind the hangings. In many ways this recreates the ambivalent response to his hiding in the garden; Ardelia has already saved her virtue by producing a pistol, and Valerio is not Bentivolio's target anyway. While practically the death allows for confusion over the Duke's "murderers", Bentivolio's act is not in the least heroic.

Bentivolio's impulsive honesty and openness make him a "stranger" in the infected air of the court; his love expects purity but is not totally idealistic. His aim too is to "enjoy his mistress" (but within the bounds of society) and not to idolise her as a goddess. His attraction is that of the lover in comedy who desires earthly love and marriage, and as such he deflates the spiritualising praise of the false lovers of the play.

Like Celestina, he provides an alternative to the court code.

Bentivolio is rewarded not for a love that is heroic but for a love that is firmly grounded within earthly society. When man tries to ascend to godhead and the ideal without regard for his body, and when he descends to the merely bestial without regard for his soul, he loses his humanity and courts destruction; the stances of both Valerio and Horatio are defeated. The courtly code becomes invalid and hollow as those who profess to it drag it down to the level of matter and mutability. Nevertheless it is the reunion of the Duke and Euphemia (characters who express reformed virtue and constant love) which is the focus of the final scene; Shirley stresses the importance of a mutual love which has moved beyond trials to restore reason's rule over passion in individual and state.²⁸

Indissolubly linked with the love relationships is the theme of service, as lover and as subject, and throughout the play the implications of false service extend from love to affairs of state, linked in the figure of the Duke. The conventional idea of the microcosm mirroring the macrocosm is drawn on, by parallels of family and state, in combination with the Neoplatonic conception of the unifying and ordering force of true love in individual, family and state.²⁹

Service can be seen as a theme in its own right and also one which has topical significance at a time

when Charles was insisting on personal rule and absolute prerogative. As mentioned above, Shirley has too often been depicted as a dramatist whose association with the court led him to plead the royal cause. However, two issues are often confused, those of divine right and absolute prerogative: insistence on the value of the hierarchy and the legitimacy of monarchical rule is not equivalent to support of "a ruler's right to absolute power",³⁰ as shown in the contemporary debate over the relation of Sovereign to Law (see pp. 12-16). Martin Butler, considering The Dukes Mistris in relation to The Queen and Concubine (both plays in which a royal wife is rejected for a mistress of varying virtue), points to indications that they treat by analogy government and absolute prerogative.³¹ His argument is penetrating and extremely thought-provoking, but I do not concur with his judgment of The Dukes Mistris. The analogy in Brome's play (with its country parliaments and healer queen) is thoroughly worked out and provides a strong criticism of personal government. The theme in The Dukes Mistris is less clear-cut, but Butler's conclusion that it is an ineffective reply does not take into account the many indications in the play of a similar analogy that also criticises absolute prerogative. If the play was written after Brome's play was performed (a suggestion that in itself is debatable as I point out in Appendix A), it continues the criticism, though without Brome's strength of statement.

The analogy between family and state, courtship and courtiership, is established at the very beginning of the play by Valerio. The Duke's infidelity, his turn from lawful love to wilful lust, is shown to be leading already to repercussions in the state. Valerio tells Silvio:

let him have
His humor, and his Mistresses, what are we
The worse, nay lets consider like wise-men,
We are the better for't, it gives us liberty,
And matter for our dutifull imitation.
(I.i.11-15)

When Silvio protests that the Duke's choice is not reasonable, Valerio warns him to be more courtier-like - in his terms, to support and imitate the Duke's example. He goes on to discuss the limited conscience and Law's relation to the sovereign:

No, I dare not [marry] for that reason, cause
I hold it
Unfit my conscience should be limited,
But we are private men, and though the Lawes
Have power on us, the State, and Dukedome may
Suffer, if he that is the soule of all,
I meane the Duke, should wast his life with one,
One melancholy wife.
(I.i.25-31)

Valerio, in other words, supports unlimited will in love and in the state. But his logic is perverted, and Silvio is a medium who helps direct the audience to the irony of the "case" he presents. The Duke, being "soule of all", is vital to the order of the state. But instead of making this the usual ground for a sovereign ruling within the limits of law and with the mutual love which creates harmony in the state, as depicted repeatedly in masques of the period, Valerio alters the conception to allow that "soule of all" the use of all (physical)

bodies as well. He thus confuses the personal body of the king with his public role. His support of absolute sovereignty leads to an unjustifiable and unethical standpoint. The use of terms specifically used in the debate over personal rule highlights the relationship to Caroline politics. Valerio's position is an exaggerated version of Charles I's own attitude. Moreover, Valerio shows himself, in "imitation", careless of state, subordinating all to his animal lusts. Nothing will much trouble his head, as Silvio says, and he admits "I doe not vex my selfe with much inquirie / What men doe in the Indies,...Nor does the State at home much trouble me" (I.i.130-3). He serves only Valerio, not state nor friends nor mistresses, in parallel to the Duke who forgets his Duchess and the good of the country as he pursues the demands of personal will.

Valerio is not alone in reflecting the influence of the Duke's infidelity. The whole play shows the spread of faction and ill service stemming from the example of a sovereign acting outside the Law, and thus by will alone. As the Duke forsakes his Duchess for a new mistress, so Euphemia's erstwhile servants forsake her to admire Ardelia and serve the Duke's lust. Following the mutable beauty of a mistress is akin to following the shifting fortunes of a master, and Euphemia's faithful servant Macrina points out (while the devoted lover Leontio looks on) that her constancy in service is dependent on internal virtues and on love, not on superficial and changing fortunes: "I serv'd you Madam,

for your selfe, and cannot / Thinke on you with lesse
 reverence, for your change / Of Fortune" (I.i.194-6).
 Each of the characters constantly proclaims himself
 servant to the others, often with little care of the
 true meaning of the term. Ardelia is brought by force
 to court by "some that had more thought to serve your
 will / Then vertue" (III.i.139-40). The false servants
 of love variously ask for employment and cry for mercy
 from the beloved, but their goal is service of another
 kind:

I'me but
 A friend or rather servant, that shall be
 Proud of your smile, and now and then admitted
 To kisse you when the Curtaines drawne, and so
 forth, (IV.i.288-91)

Valerio tells Ardelia. The subject who bows to his
 mistress expects to be "Prince of her Province"; the
 reward for such service is physical mastery. The
 desire of all four lovers in the main plot is to impose
 their will and enforce love, but this leads to unrest
 and revolt in the state; Horatio's inversion of the
 idea of beauty in the subplot reflects the disturbance of
 a court in which the Duke offers no example.

Service within the court implies civility and duty
 which create order. Courtiers profess service to others
 and to the Duke in terms of honour and duty. Leontio
 proclaims that his service to the Duke has given him
 health. However, just as the ends of service have been
 debased in love, so they are debased in court service.
 Valerio is angered by the apparent neglect of Leontio
 and later of Bentivolio, and demands payment for his

service; the Duke commands Bentivolio to gain Ardelia to his "close embrace" as his first service (a further linking of the two themes). And Leontio demands murder of the Duke from Pallante in return for his patronage.

The Duke's attempts to enforce love are denied by his subjects: "Love, your grace / Knowes, never was compell'd" (III.i.174-5). Unlimited, he rules by fear ("who dares dispute our will," II.ii.15) and inadvertently incites rebellion against his tyranny. Ardelia is "ravished" from the country and Euphemia is scorned, leading both country lord Bentivolio and court favourite Leontio to rebel and turn traitor. Again, the play resonates with political implications; once the sovereign acts outside the law and imposes his own will (as Charles had done), he upsets the hierarchy of obligation and duty and encourages his subjects to imitate his unlawful and wilful behaviour. Power held by force is insecure power, just as love based on mutable beauty is inconstant. Shirley repeats this idea in The Coronation:

Though kingdoms by just titles prove our own,
The subjects hearts do best secure a crown.
(Works III, 539)

Pallante, the bluff soldier, provides an alternative to bad service. His attitudes to reward, his confusion in the face of an apparently impossible choice (comparable to the choice that the Duke and Horatio make between women), and his final true service reflect not only on the false service of other courtiers but also on the false service of the lovers. Platonic love should by rights involve true service of virtue and the

virtuous, and act as an ordering force. But just as a desire for physical reward can corrupt the service of the lover, so the desire for material reward in the service of the state can corrupt the courtier.

Pallante refuses to take money from Leontio because he would "deserve't / In peace" as he earned it in war,³² and is mocked for his honest desire to be serviceable; just as Horatio's desire for spiritual love is termed a humour, so is Pallante's virtuous scruple. Yet it is this very scruple that creates the impossible choice; his dismay at Leontio's request is ironic:

how now Leontio?
 Was there no other life but this, for saving
 Of mine so often? he has trusted me,
 To whom shall I turne traitor? (III.iii.111-14)

His final action emphasises the relationship of true service to a larger order than that of the individual; his choice goes beyond his personal relationship with Leontio to a relationship with society in general. Moreover, in his relation of the Duke's death, he shows his desire to restore order yet further, in his own master's actions. In an attempt to bring about a repentance parallel to that he has wrought in the Duke, he says: "pray my Lord tell me / Do not you wish it were undone" (V.ii.62-3). And in the final scene, he still claims no reward; to the Duke's honouring him for his action, he replies "'Was my duty" (V.iv.163).

It is within the context of this theme of true service that the death of Valerio is to be seen. His death is Bentivolio's mistaken revenge on the Duke, and

although his lust is blameworthy, he dies as a result of his treason (which has sprung from licentiousness and rule of will) rather than for lust itself. It is he who has encouraged Bentivolio to kill the Duke, and he recognises the result of his dishonour:

I am caught in my owne toyles; by the same Engine
I rais'd to the Dukes death, I fall my selfe;
The mistery of fate! I am rewarded,
And that which was the ranke part of my life,
My blood, is met withall. (V.i.115-19)

Shirley takes the conservative position of church and state in condemning open rebellion against the sovereign. Leontio also dies for his treason, his attempt on the life of the Duke with its implicit disordering of the state. But this does not exonerate the Duke from blame; I do not therefore concur with Butler that Shirley "carefully rehabilitates faith in the integrity of the royal will".³³ Valerio is killed in place of the Duke, the "ranke part" of the Duke's own life. Leontio, dying penitent, reminds the Duke that it is he who is the ultimate source of the disorder:

I know I am not worth your charity,
And yet my Lord your cruelty upon
Euphemia, and some licence I tooke from
The example of your wanton blood, was ground
Of these misfortunes. (V.iv.111-15)

The alignment of love and state affairs and the implication of the Duke in the general disorder necessitates a more complex resolution than individual repentance. Valerio has been killed in place of the Duke, yet Dionisio is equally guilty of lust (if not quite so blatant in his practices). The mock-death of the Duke is thus an appropriate means of bringing

together the various threads of the plot to purge corruption and return the court to a state of grace.

Pallante relates the repentance of the Duke on death's approach:

calling upon
Euphemia to forgive him, to whose vertue
 His soule was going forth, to meete, and seale
 To it, a new and everlasting marriage.
 (V.ii.51-4)

This relation takes the place of a direct scene of repentance, and yet prepares the audience for a return to virtue, while knowledge of the pretence is withheld until the Duke enters with Euphemia. It further focuses attention on Leontio and the depths to which his passion has carried him, for he mocks Pallante's conscience and begins to play the pious successor with Machiavellian cunning. With his access to power he can now court Euphemia in terms of the Platonic:

be just to your kind fortune,
 And dresse your face with your first beauty, Madam,
 It may become the change. (V.iv.46-8)

But he is asking her to reward his love with an inconstancy that lies outside original beauty. Euphemia's response is to weep for his soul, and to dwell on the "death" of her lord. Since the audience is now aware that the Duke is alive and present, her words throw attention onto Leontio's reaction - which is concern for reward. He is unreclaimable and cannot be persuaded to virtue by "Dull Retorick". The Duke, unarmed and powerless, is horrified: "what can preserve us but a miracle" (V.iv.77). But this is not a world in which virtue is protected by heavenly powers; men must act,

not passively contemplate virtue, and the Duke in his subsequent actions proves his renewed ability to reason and act in his own person for the good of the state. Euphemia's words have had no effect, her appeal on a level above Leontio's concerns; so the Duke descends to play Leontio at his own game. His advice echoes Valerio's original advice to the sober Leontio while reflecting ironically on his own former actions.

Leontio has become prepared to ravish Euphemia by force, and in his attempt is destroyed. The Duke, however, is saved, both through a metaphorical rebirth and through the deaths of two of his subjects, whose "blood quencheth lust". But while his renewed activity brings the physical restoration of order, it is by means of Pallante's true service and Euphemia's forgiveness and love that spiritual restoration occurs. As he and Euphemia are reconciled, the stress is placed on this forgiveness rather than on the Duke's repentance by means of the reported death. Lawful rule by mutual love (of royal couple, sovereign and subject) is restored and it remains only for justice to be meted out to the faithful lovers and servants. The highest end of love within the play is that of Plato's lesser earthly love, "that which is concerned with the ordering of states and families, and which is called temperance and justice",³⁴ and which desires generation of wisdom and virtue.

The analogy of service in love and state in The Dukes Mistris at no point supports absolute prerogative, and subtly criticises unlimited power (and, by implication,



Charles' personal rule). For Shirley, the social hierarchy was a moral order that could be upset by misuse of prerogative at any level, but particularly from its summit. Support of monarchy did not imply unthinking obedience and imitation, just as criticism of the monarch did not mean rebellion and chaos. The Dukes Mistris, unlike The Queen and Concubine, ends with restoration of order under a reunited royal couple, but this does not invalidate criticism within the play nor imply that the Duke is blameless. The shame of his fall from reason and virtue must be remembered and its recurrence prevented in his "lives after Story".³⁵ The Platonism of the play, in its idealisation of marriage and a social order based on mutual affection, is placed closer to Spenser and Calvinist-imbued Neoplatonism than to the affectations of the Platonic cult of the Caroline court, closer to a philosophical outlook (essentially traditional) in which love is regarded "not as a religious doctrine outlining the steps which one must take before attaining to a vision of the divine beauty but as an ideal of life in which one devotes himself to what 'seems on earth most heavenly'".³⁶ Shirley accepts a religion of love, but rejects the cult of being loved.

V. DRAMATIC GENRE AND CRAFTSMANSHIP.

a. Genre.

Discussion of the genre of The Dukes Mistris has been given much attention owing to the absence of designation on the title-page of the 1638 Quarto edition. A list of Shirley's published plays appended to the 1653 volume of Six New Playes by the dramatist includes The Dukes Mistris under the subheading "tragedies", a classification followed in the Gifford and Dyce Works and by F. S. Boas.¹ However, critical opinion generally accepts Nason's argument that the play is a tragicomedy (after Langbaine and Anthony à Wood) on the basis of tone, use of tragicomic device, and the final reuniting of the two main couples. Nason considers the play "typical of Shirley's matter and manner" in the field of romantic tragicomedy.² Some critics qualify Nason by noting the seriousness of the main plot. Gerber calls it "pseudo-tragedy" comparable to Restoration heroic drama in its final meting out of punishment and reward. Similarly, Marvin Herrick aligns it with The Politician (1639) as tragedy with a double ending.³ It is interesting to note that a publisher's list of books in stock in 1656 oddly classifies the play as masque.⁴

Tragicomedy as a genre had a brief period of popularity in Jacobean and Caroline England.⁵ John Fletcher's explanatory preface to The Faithful Shepherdess (1609) gave a description of tragicomedy simplified from Italian theory (in particular that of Guarini, defending

his Il Pastor Fido of 1585):⁶

A tragie-comedie is not so called in respect of mirth and killing, but in respect it wants deaths, which is inough to make it no tragedie, yet brings some neere it, which is inough to make it no comedie: which must be a representation of familiar people, with such kinde of trouble as no life be questiond, so that a God is as lawfull in this as in a tragedie, and meane people as in a comedie.

The Faithful Shepherdess did not become popular until the Caroline period, when pastoral romance was in fashion, but Fletcher and his collaborators wrote numerous plays following these precepts which were both popular and much imitated.⁷ Shirley's tragicomic plays were among the best of the Caroline contributions to the genre, and show Fletcher's influence.

Fletcher's description of tragicomedy specifies that the danger but not the death of tragedy should be present; however, the genre, even as Fletcher used it, was flexible and varied widely in tone.⁸ Italian theorists on tragicomedy, aiming to validate the genre by reference to antiquity, drew on the Aristotelian description of the second rank of tragedy: "Like the *Odyssey*, it has a double thread of plot, and also an opposite catastrophe for the good and for the bad."⁹ Moreover, historical influences on tragicomedy in England included the morality play and popular romance, in which deaths of wrongdoers were common. F. H. Ristine, acknowledging the occasional deaths in English tragicomedy, points out that there is seldom "a fatal conclusion meted out to those with whom our sympathies are allied."¹⁰ The deaths of the two "villains" in The Dukes Mistris do not prevent a happy reconciliation for the two main couples of the play,

and the structure of the play as well as the use of plot device confirms its distance from tragedy.

The conventional elements of Fletcherian tragicomedy are largely present in The Dukes Mistris.¹¹ Owing to this, Georges Bas considers it slavish imitation, and damns the plot as a "mere caricature" of convention.¹² However, it has been argued that Shirley does not use these elements to emphasise the emotional structure (in the Fletcherian manner), but to contribute to narrative suspense and action; Shirley, unlike Fletcher, does not allow the spectacular to detract from thematic emphasis.¹³

The play certainly includes love intrigue, jealousy, surprise as a short-cut to a happy ending, return of the dead, misunderstanding, disguise, sudden reversal, and balance in opposition.¹⁴ It has a remote Italianate setting (Parma), yet manners are those of the English court (as in the references to the contemporary Platonic love cult). The plot is intricate, with several interwoven threads. Leontio, for example, courting the rejected Duchess, aims to murder the Duke and enlists the help of Pallante, Valerio, and finally Bentivolio (each new accomplice adding his own complications and unspoken ambitions); the Duke in return has secret intentions with regard to his wife's removal. Once one knot is untied, the others quickly unravel: when the Duke reappears and repents, the intrigues of Valerio, Leontio and Bentivolio are exposed, allowing resolution and reconciliation.

The improbable situations of Fletcherian tragicomedy are less prominent in The Dukes Mistris. The Duke, for example, appears to return to life (a conventional device, often staged amidst funeral spectacle as in Fletcher's Humorous Lieutenant, 1619) but his "revival" is rooted in intrigue not romance. This is the case with plot device in general: disguise is only used briefly, there are no changeling children discovered, and sudden change of affection is limited to the Duke when he repents his rejection of Euphemia. On the other hand, Leontio's lack of interest in the double murder of the Duke is improbable, although structurally it allows suspense to be maintained.

The "protean" characters of Fletcherian tragicomedy are also less in evidence, although many of the character types of the play are conventional: "the lustful monarch, ill-used queen, villainous favourite, intriguing courtier, honest soldier, and faithful lovers are all there."¹⁵ Shirley, however, generally prefers to maintain consistency of characterisation where Fletcher manoeuvres his characters to display extreme and varied emotion. Euphemia does step out of her passivity briefly (at II.ii.147-57, after a rather weakly-executed misunderstanding), but the Duchess' outburst is well motivated and consistent. This scene may be contrasted to an analogous explosion in Fletcher's Wife for a Month (1624), where the fight between Queen and mistress is based on the arbitrary and unmotivated behaviour of Evvanthe (I.i). Leontio and the Duke both repent

rapidly, but this in particular is conventional (and not improbable) when characters of tragicomedy face death. Characters are given believable, if perfunctory, motives for their actions.

The play makes little use of the "love and honour" conflict found in Fletcherian tragicomedy, courtier playwright drama and in Shirley's own Young Admiral. At no point in The Dukes Mistris is a character contorted by the need to choose between divergent demands of love and honour. Even Leontio, whose passion leads him away from his former virtue, voices little inner struggle in the face of a choice between two ideals, unlike Vittori (The Young Admiral, III.i). Moral conflict is suggested and subsequent decisions are shown, but there is no lingering over the process. The difference from Fletcherian tragicomedy is important, for it shows Shirley placing the emphasis on moral action and not on "warring passions" in an emotional ordering of form.¹⁶ This on the one hand limits depth of characterisation, but on the other hand prevents the worst excesses of Fletcherian emotionalism and character inconsistency.

While "love and honour" conflicts are not utilised, the conflict between virtue and villainy runs throughout the play. It is not portrayed in melodramatic extremes, however. The main female characters have their chastity clearly vindicated, but Ardelia is nevertheless suspected until well into the play. The "villains" are also not without sympathetic features. This in turn has an

effect on the "atmosphere of evil" associated with Fletcherian tragicomedy.¹⁷ The atmosphere is rather one of intrigue and corruption, of "infected air" as Bentivolio points out. Just as the virtuous are not saintly, the villains are not satanic: the evil is depicted in worldly and not other-worldly terms.

It is when virtue and villainy confront each other that two further conventions of tragicomedy are most often seen, the "lively touches of passion" (which Dryden praised in Fletcher) and the language of emotion. Bentivolio's jealousy, Leontio's outpourings of passion for Euphemia, Euphemia's plea for death, her anger at Ardelia and her description of grief at her husband's "death" are manifest examples of tragicomic pathos and emotion.

The use of balance and contrast is perhaps the most important aspect of tragicomedy, for it is by such means that the comic and tragic may be blended and not merely juxtaposed. Careful balance of character, scene and mood can build and maintain the tragicomic tone and avoid the excessive "laughter" of comedy and "fear" of tragedy.¹⁸

Character contrasts in The Dukes Mistris emphasise moral oppositions. Thus, for example, Leontio and Valerio both express pity for Euphemia, both desire the Duke's two women and finally attempt to rape their reluctant victims, and both harbour murderous intentions towards the Duke. But the two "villains" respond in opposite ways to these feelings. Valerio, cynic and libertine, mocks any real involvement of the heart, and supports a multiplicity of entanglements. On the other hand, Leontio is

unable to restrain his passion. The distinction between the two villains reflects that made by Madeleine Doran between "pathos" (emotion in a given situation) and "ethos" (natural bent).¹⁹ Valerio's villainy is his bent to create mischief and do wrong; Leontio's villainy is the product of his love. Similarly, balances and contrasts inform the characterisation of Ardelia and Euphemia, and of Bentivolio and the Duke.

Mood and scene are also carefully ordered. The comic subplot intervenes between highly romantic and emotional scenes, lightening the tone by its parodic treatment of love (as at III.ii, where it falls between the meeting of Ardelia and Bentivolio and Leontio's declaration of love to Euphemia). More significantly, the main plot exhibits movement from "strong scenes" of high pathos²⁰ to cynical or light-hearted passages which reduce anxiety (or the "fear" of tragedy) without destroying suspense.²¹ In Act II, the mood shifts as Horatio's satiric diatribe is followed by the Duke's elegant courtship of Ardelia amidst music and dance, then by Ardelia's recognition of Bentivolio, with its underlying suspense. This suspense is maintained but also held within limits by the return to the comic as Fiametta is introduced, and the act ends with the high pathos of Euphemia's plea and submission. Throughout the act, complications multiply, emotion is displayed and suspense increased, yet the changes in mood and inclusion of satiric and comic elements prevent any feeling of inexorable movement towards a tragic dénouement.

The same effect is gained by a situational contrast in Act V. Three attempted rapes take place, each with strikingly different tone. The first, Valerio's attempt on Ardelia, is full of movement, innuendo and satiric comment. Valerio is initially forced to rid himself of Fiametta by a comic ruse. Then, before too much time has elapsed to arouse fear for Ardelia, she produces the gun that reduces him to a rather foolish penitent. And Bentivolio's unexpected entrance adds further complications. The scene produces satirical laughter and suspense, not the pathos and fear of Leontio's attempted rape of Euphemia in V.iv. Here, Euphemia is allowed long speeches of love and sorrow before the tables are turned on Leontio by the Duke. Between these two scenes is another assault that parodies both: we are briefly shown Fiametta's farcical attempt to "ravish" Horatio. The juxtaposition of three similar situations, each with its own distinct mood, helps to balance the overall tone. The comic and the satiric reduce the potential tragic emphasis of Euphemia's situation.²²

The cynical comments made by Valerio often work in the same way as the foolings of the clown in comedy, pointing the comic pattern where the action threatens to obscure it.²³ Valerio's cynicism, his witty undercutting of the serious or sincere, provides a release of tension that prevents a sense of tragic inevitability. This diminishes in the last two acts as he becomes less detached and as his intentions grow more villainous; but Shirley then utilises other techniques to maintain

tragicomic tone. The pace quickens, reversals and surprise increase, and devices such as the forestalled duel (between Leontio and Valerio) and revival of the dead (the Duke) come into play. Moreover, the accomplices of the villains, Bentivolio and Pallante, are both honest men, and this in itself diminishes the threat of impending tragedy.

The deaths of Leontio and Valerio should be mentioned again in this context. Although they do not disturb the classification of the play as a whole as tragicomedy, they nevertheless do affect the tone and cannot be dismissed as necessary punishment of unsympathetic villains. Albert Wertheim alone makes the comment that Leontio's death is perhaps too severe and seems gratuitous, and he adds that Valerio's death is only necessary for plot movement (he sees no sympathy built up for Valerio).²⁴ There is clearly a certain amount of sympathy for Leontio. In the early stages of the play he is presented as a much-loved and good man whose passion for Euphemia gradually takes control of his reason and conscience. Shirley, in punishing him with death, lets morality dictate rather than the usual tragicomic convention of the happy ending. Leontio's repentance and the forgiveness accorded him is a form of compensation; his reward will be to go to heaven, though on "crutches". Valerio, on the other hand, is consistently presented as a corrupt, intriguing cynic whose attitudes to love and the State are self-interested and base. However, the energy and cynical humour of his

role and his often perceptive satire align him with amoral, satirical figures like Lucio in Measure for Measure, and his death seems at variance with the vitality of his role. Here also death seems too severe, though both he and Leontio meet their deaths after threatening the State and female chastity.

The "double ending" is perhaps more disturbing in the light of the Duke's unpunished behaviour; although his rape of Ardelia has only been threatened and never actually attempted, his actions have also been a source of mischief and a model for the villains, as both point out.²⁵ It is indeed possible that Shirley intends this disparity and disturbance of tone to remain as a subtle comment on the operation of the royal will (see pp. 42-52). Leontio and Valerio become scapegoats, and their deaths purify the State from attitudes declared non-viable in the play's moral scheme.

Tragicomedy encourages a detachment that allows the audience to admire and judge the artifice of the play.²⁶ I will discuss this further when treating the language, but it is worth commenting on a few elements in the play that seem to emphasise artifice and point to the tragicomic context. The pastoral scenario that Valerio depicts and Ardelia's metaphor of the "satyr" in the garden may have been included because they were associated with tragicomedy. Guarini drew authority for his pastoral tragicomedy from the Greek satyr play, where the god Dionysus and his satyrs were

the characters of plays that were neither tragedy nor comedy.²⁷ Satyrs then became conventional figures in the pastoral play. Il Pastor Fido was popular in England in the early seventeenth century, and Fletcher's Faithful Shepherdess became successful in the 1630s.²⁸ Both printed texts have introductory comments on tragicomedy, both have pastoral settings and both include licentious satyrs. The associations were known well enough in England to be included in the depiction of Tragicomoedia on the title page of the Jonson Folio of 1616: the figure is flanked by "satyr" and "pastor". The inclusion of similar elements in The Dukes Mistris, though figurative and not literal, indicates that Shirley was consciously drawing on recent tragicomic convention. It also suggests that he expected his audience to respond with a sophisticated awareness of the decorum of such metaphors. Ardelia's "satyr" becomes particularly significant in this context, and may have occasioned amusement not only at her wit, but also at the dramatist's.

The Dukes Mistris, like Fletcherian tragicomedy in general, makes little use of the suggestive framework of a complex and paradoxical universe. Guarini, who attached great importance to the recognition of tragicomedy, emphasised the element of wonder in Il Pastor Fido; at the heart of the recognition scene is the idea of happiness achieved through suffering. Threats to the lovers in this paradoxical context become the means of uniting them.²⁹ Such notions are in evidence in

The Dukes Mistris. Valerio's final speech refers to the "mystery of fate" when he is caught in his own snares ("toyles"). He also opens the play with a reference to the calm after a tempest. The audience must assume some previous "storm" in which the Duke has rejected Euphemia, but the words also suggest the movement of the play itself. The concept of the "fortunate fall" is present in the Duke's repentant words to Euphemia: "heaven sufferd / My fall with holy cunning to let thee / Shine the Worlds great example of forgivenes" (V.iv.7-9). Nevertheless, these ideas are voiced somewhat arbitrarily and are never fully expressed in the action. Any tendencies towards romance are kept firmly at bay, and the tragicomic tone is one of intrigue and suspense, not wonder and providential reversal. The attempted rapes of Ardelia and Euphemia do indeed become the means of uniting the lovers, but even in the case of Leontio (where the Duke is given the weapon he needs to turn the tables) the pragmatic is more in evidence than true "wonder". The Duke's exclamation, "what can preserve us but a miracle", is followed by a lucky escape, but it is not heaven's hand that is seen. Shirley puts emphasis on human responsibility and action. The averted catastrophe is distinctly based on repentance rather than on the fortunate discovery of romance.³⁰ As mentioned above, the plot devices that derive from romance are used in a non-romantic way; Euphemia greets the Duke's recovery

not in terms of the miraculous but in terms of human happiness: "this blessing / Has overpaid my heart, and though it cracke / With weight of this so unexpected happinesse, / I shall die more then satisfied" (V.iv.1-4). Shirley emphasises the worldly and not the wondrous aspects of the fortunate fall.

The Dukes Mistris follows the Fletcherian tradition of tragicomedy without slavish imitation. Characters and situations are largely conventional, but the play does not give itself up to the extravagant and highly artificial situations, ideals and emotions that one sees in Caroline courtier drama such as Carlell's Arviragus and Philicia. The blending of comic and tragic tones has a consistency that allows the happy ending to occur without a violent disturbance of tone; the play gives no sense of an arbitrary alteration such as that imposed by Suckling on the final scenes of his Aglaura (from tragic to tragicomic). The protean characters and "prurience" of Fletcher's tragicomedy,³¹ the warring passions and conflict of absolute ideals, are put aside for greater consistency in motivation and characterisation, and concentration on action and moral decision.

b. Dramatic Structure.

The Dukes Mistris is a good example of Shirley's skilful handling of dramatic structure. Ben Lucow's criticism of the play as a "series of highly melodramatic gestures that never result in catastrophe for

anyone but Valerio" is not only inaccurate but also over-simplified,³² as I hope to show in this analysis of the construction and movement of the play.

Dramatists writing for the private theatres had from the beginning of the seventeenth century been encouraged to think in terms of five distinct acts since the indoor playhouses favoured music in the act intervals (and since candles required trimming during performance).³³ The form of The Dukes Mistris shows Shirley working with the five act structure in mind. Each act contains movement to a high point of its own (near the end of the act), and certain acts have a double climax focussing on different threads of the plot. From a wider perspective, Shirley orders his material so that the action reaches a dramatic climax midway (Act III) and then moves steadily towards dénouement and the reversals of Act V. The exposition is perhaps the weakest point of Shirley's planning. Extending through Act I, it is not complete until II.i, and the pace here is rather slow.³⁴

The main plot has two lines of action, the Duke's pursuit of Ardelia and Leontio's pursuit of the rejected Duchess. Both are introduced in Act I. Act II adds complications to both intrigues, and a high point in the act is provided when the two actions (and two mistresses) meet. Act III has a double climax: both actions reach their turning points as the two mistresses are tested. In Act IV, the pace of the play increases as intrigue proliferates. By the end of the act,

each line of action has (like *Bentivolio*) been wound up to its highest pitch. Act V untangles the various knots in swift succession. Each of the four brief scenes has a climax in which the tables are adroitly turned on a central character.

The subplot is treated differently, since Shirley uses it to balance the main plot. The subplot begins in II.i with Horatio's recommendation of ugly women, although it is adumbrated to some extent in Valerio's cynical speeches on women and love in Act I. Horatio's courtship of Fiametta in III.ii not only parodies the Duke's earlier contemplation of *Ardelia*, it also reflects the love declarations of III.i and III.iii. The climax of the subplot, however, is delayed till Act IV, where *Scolopendra* is introduced. The farcical confrontation of the two ugly women balances the serious confrontation of *Ardelia* and *Euphemia* in Act II. V.iii, the final scene of the subplot, follows the pattern of surprise reversal as in the other scenes of the act: Horatio evades Fiametta's now unwelcome advances. Shirley designs the subplot with its own climax and reversal, but at the same time relates it to the main plot.

While the broad design of the play is carefully planned in this way, there is some disproportion between earlier and later sections. The exposition, for example, is slow-moving in comparison to the intrigue of Act IV and the sketchy repentances and swift reversals of Act V. Presentation of the initial situation is deftly handled, but Acts I and II move slowly, gradually

establishing the complex scheme of lovers and their various attitudes. The emphasis is on display as characters are brought onstage and portrayed in various combinations and cross-relationships.³⁵ While courtly elegance, wit and revelry are highlighted, the action itself remains relatively undeveloped until the middle of II.ii.

From this overview of the structure, we can turn to look in more detail at the individual acts. The initial situation of the play is expressed skilfully. In less than fifty lines, atmosphere, character and theme are outlined. Valerio and Silvio enter in medias res, discussing the new atmosphere at court. Although Valerio's introduction of the Duchess ("wher's the Dutchesse," I.i.4) is somewhat ungainly, the remainder of their brief conversation provides the necessary information smoothly, without the strain of a relation of events to a stranger. The initial dialogue conveys the vital information that the Duke of this State has rejected his sweet-tempered Duchess for "one, that he thinks fayrer". It also swiftly characterises Valerio as a cynical libertine and draws the analogy between love and politics in Valerio's reference to the limited conscience. Moreover, the very first line of the play sets up expectations of amusing entertainment. Context is established with a minimum of effort.

Once Leontio enters, the exposition is continued through display of character and relationship. Leontio's

suppressed passion arouses the audience's interest. Valerio and Silvio are called away to escort Ardelia (preparing for her later appearance) and Leontio is left briefly alone to expose his passion for Euphemia to a curious audience. No sooner has he revealed this passion than Euphemia appears in person. Her grief provides a minor emotional climax to the act, and Strozzi's eavesdropping creates suspense. Between Euphemia's passionate exit and the Duke's courtly entrance, there is a semi-comic lull as Pallante's relationship with Leontio is established. The arrival of the Duke and his entourage shifts the focus from private to public spheres. The Duke's covert knowledge of Leontio's actions increases suspense, and interest in Ardelia rises as the conversation dwells on her merits. The act ends with her appearance, in a climax that is ^rvirtually a static tableau. Act I is constructed to arouse curiosity in the audience in several stages within an unbroken continuum. The entrance of Ardelia fulfills and arrests the movement and properly ends the act.

Act II completes the exposition with the introduction of Bentivolio and Horatio (II.i; this scene is also a bridge between the crowded stage of the Court en masse at the end of Act I and that of II.ii). The movement of II.ii is again ordered in a sequence of rising tension. The scene opens in music and song, but tension grows as the Duke spars with Leontio and Ardelia recognises Bentivolio. The introduction of Fiametta

provides a release of tension and heightens the contrast in mood which is created by Euphemia's entry. Euphemia's speeches bring the act to a strong emotional climax; augmenting her pathos and passion are the unspoken tensions of relationships around her, those of the Duke, Ardelia, Leontio and Bentivolio. The act ends swiftly on a note of intrigue, as the Duke plots Euphemia's death. The scene as a whole not only complicates the action and increases tension, it also brings the cast together in a well-planned "show" that links all strands of the plot (the only named character who is not present is the subplot grotesque Scolopendra, who is not introduced until IV.i).

Act III has a double climax; III.i focuses on the "trial" of Ardelia, III.iii on the "trial" of Euphemia. Both scenes point the action towards dénouement, and separate cause from effect. Between these two climactic scenes (and set off from them by cleared stages) is a comic scene which invites the audience to "admire" a grotesque female. The extended sequence of satirical wit and low comedy allows release of tension before the emotional climax of III.iii. Horatio, an objective and dispassionate lover, provides an emotional balance to the passionate lovers of the scenes before and after, and the presence of the subplot scene creates a carefully-ordered emotional rhythm to the act as a whole.

The two climactic scenes do not follow the same lines of tension. III.i, in which Ardelia proves her

innocence, begins on a note of intrigue with Valerio's involvement. Tension then rises as Bentivolio's jealousy is revealed. The Duke's entrance creates further suspense and Bentivolio's eavesdropping maintains this. However, Ardelia's tenuous control of the situation (seen in the heavy irony of her "satyr" metaphor) prevents the scene from becoming melodramatic. Once the Duke leaves, tension falls off and the couple quickly depart. III.iii, on the other hand, opens with suspense. Leontio and Euphemia are alone together on the stage and the audience is fully aware of his passion for her. Tension rises swiftly as he declares his love more and more openly, and the scene reaches a well-prepared emotional highpoint when Euphemia's incomprehension finally gives way to understanding and she rejects him totally. Shirley, however, is careful not to end the act on this emotional note, a note which would impel the play towards a tragic finale. The action returns to the level of intrigue (which also opened the act) as Leontio requests Pallante's help to murder the Duke. While the intrigue is obviously of a serious nature, it nevertheless lowers emotional tension without diminishing suspense.

Act IV bridges the climaxes of Act III and the resolutions of Act V. It has no major climax and as in Act I, continuity is preserved throughout. Shirley does not allow the audience to lose interest, however. He concentrates the action through intrigue, increasingly

complicated manoeuvres and intertwinings of the various plots. The act opens with the farce of the subplot. Scolopendra's entrance is prepared in a way similar to that of Ardelia in Act I; the hilarity of the comparison of the two ugly women has its own climactic situation in their grotesque "duel". The entry of the Duke creates a sharp contrast in tone, and intrigue recommences in a sequence of "interviews" with the Duke, one of which (that with Strozzi and Pallante) takes the Duke offstage and increases suspense concerning the outcome of Leontio's plotting. The mood again changes with Ardelia's entrance. Her isolation is emphasised by the return to a private meeting. This section provides a minor climax to the Act, but comic and satiric elements are present to lower the tone. The final section returns to intrigue. Throughout the act there is a sense of quickening action, complication following complication in a way that points to approaching resolution.

Act V presents four scenes in a sequence that unravels and completes the various plot lines. As mentioned above, each scene provides a surprise reversal. There is a minor climax in V.i when Bantivolio mistakenly kills Valerio, and a major climax in V.iv where the Duke and Euphemia are reconciled, Leontio is overcome and Ardelia and Bantivolio are united. The focus throughout the act is on the various intrigues, rather than on changes or growth of awareness

within individual characters. The death-bed repentances of Leontio and Valerio are sudden and brief, and similarly the reconciliation after Leontio's defeat is presented speedily. Characters voice penitence or forgiveness, but the reconciliation is carried out in a pragmatic and perfunctory way; the Duke himself is concerned with how events happened (not why) and deals out pardons and rewards with a minimum of effort. The movement of the exposition in The Dukes Mistris is rather slow; that of the reconciliation is too swift.

The structuring of the play into individual acts is complemented by a further structural division, that between Acts I-III and IV-V. George Bas has commented that Shirley is not always able to maintain unity throughout his plays and cites the example of The Brothers (1641), in which he sees a marked split between first three and last two acts.³⁶ There is a similar division in The Dukes Mistris, but I do not believe that this indicates a lack of structural unity.³⁷

Pauses between acts, as mentioned above, would have commonly provided opportunities for musical intermissions at the Phoenix.³⁸ Moreover, theatrical annotations in playtexts from the Phoenix and Blackfriars indicate that companies may have distinguished between long and short intervals. The Fair Maid of the West (1625) has annotations for "Hoboyes long" between Act IV, scenes ii and iii, and "Act long" at the end of Act IV.³⁹ The stage adaptor of Massinger's Believe as You List (1631) adds the word "long" to act headings of

Acts II and IV.⁴⁰ The practice with regard to act intervals was probably variable, but dramatists may have taken account of musical intermissions in their writing.

Several internal elements of The Dukes Mistris suggest that Shirley utilised the intermission (and quite possibly a long intermission) between the third and fourth acts, making it functional within the dramatic structure of the play. Most obviously, music begins Act IV, and the subplot lovers dance onto the stage breathlessly. Their entry implies continuity of offstage-onstage action; the interval music becomes a part of the world of the play. The time-scheme of the play adds a further dimension to the division. In Acts I-III continuity of action is carefully expressed. The stage is not cleared until the end of Act I, when the Duke remarks that "something of more ceremony / Expects our presence". While the music and song which open II.ii are not directly referred to, the audience will assume that this scene continues soon after the conclusion of Act I in a new location at court, and II.i provides a convenient bridge between actions. Valerio's promise to present the strangers provides a similar time-link with II.ii. III.i again may be assumed to follow soon after: Valerio has been given directions in II.ii to bring Bentivolio and Horatio to their respective mistresses. The sense of continuity in Act III is unbroken; each scene focuses on one of the three actions which have now divided.

Act IV, however, includes various factors that

point to a break in time, of no great length but important to the change in mood. Horatio's poem, for example, has been put to music, and the Duke complains to Fiametta about Ardelia's slow response. Pallante also enters to speak with the Duke, which suggests that enough time has elapsed between III.iii and IV.i for a murder plot to develop. While such elements have been prepared for in previous acts, together they indicate a minor time change. A more specific time reference is introduced later in the play: Valerio will restrain his ardour until "tomorrow", and Act V is presumably set in the evening of that morrow ("You must consent this night;" Leontio's comments on darkness at V.ii are clarified by this). The immediate future of "tomorrow" gives a sense of impending action, however, and does not detract from the continuity of the final two acts.

The structural division between Acts III and IV is most clearly marked by change of tempo. As mentioned above, the first half of the play often moves at a slow pace. The exposition and growing complications are inset with several static passages of emotion or "show", scenes such as the admiration of Ardelia (and Fiametta) and Euphemia's expressions of grief. The tone is increasingly elevated until we reach the elaborate climaxes of Act III. In the second half, however, pace and mood changes as intrigue becomes central and the effects of the first half of the play pile one upon another. Bentivolio's sharing of his

secret with Valerio, for example, leads to Valerio's betrayal and blackmail, and Leontio's decision to organise the Duke's murder is put into action. In the subplot, Valerio (as planned) brings on a second ugly woman to rival Fiametta. Comic elements become more intrusive, and suspense is maintained without tragic tone. The play does not lack unity: it has a strong dramatic syntax of cause and effect. The break allows a change in mood without destroying unity. In this way, Leontio can be more easily characterised as controlled by his passion (the result of his decision at III.iii), and Ardelia (proved innocent in III.i) can now show spirit and act practically. It is moreover significant that Shirley does not include Euphemia in Act IV; the action in which she is involved is continued only through Leontio and his plotting for the Duke's murder. Euphemia's character has the most sentimental and serious impact in the play; her absence reinforces the structural division and allows intrigue and satire to shift the tone towards a tragicomic resolution.

Critics of The Dukes Mistris have seen no relation between the subplot and main action, and consequently there has been no attempt made to outline the hierarchical plot structure, although several Shirleian comedies have received much attention in this respect. Analyses of Hyde Park (1632) and The Lady of Pleasure in particular show Shirley to be capable of creating complex and subtle relationships between plots in his

plays.⁴¹ While previous criticism of The Dukes Mistris has allowed only the simplest form of connection (i.e., of character or setting), the relationships between the main plot and subplot and between the two halves of the main plot are actually much more complex.

Shirley relates the plots thoroughly at the simple level of character and setting. The whole play takes place in the Court of Parma, and Scolopendra is the only subplot character who has no place in the main action. Macrina is the servant of Euphemia, and she and Aurelia are no doubt among the ladies in the Duke's entourage (Fiametta remarks "th'are court Ladies"). Fiametta is companion to Ardelia, Horatio is the friend of Bentivolio, and Valerio is intriguer-supreme with a hand in every strand of the plot. The two actions of the main plot are based on a series of interlocking love relationships.⁴² The links could be presented in a linear fashion as follows: Leontio pursues Euphemia who loves the Duke who pursues Ardelia who loves and is loved by Bentivolio. When Valerio begins also to pursue Ardelia, the stress on the chain finally reaches breaking point. The Duke is the major link between the two serious actions, for it is owing to his rejection of his wife for Ardelia that the two triangular relationships (Leontio-Euphemia-Duke : Duke-Ardelia-Bentivolio) are created.

Moving to causal connections between plots, one

can see that the Duke, as stated above, has a powerful influence on the two halves of the main plot, his rejection of Euphemia leading to Leontio's pursuit of the Duchess. This, however, is present in the initial situation. The actions are linked in II.ii when all main characters are onstage. Euphemia confronts the Duke and Ardelia, engaging Leontio's sympathy further and finally creating a situation which motivates Bentivolio's jealousy of III.i and enables the Duke to put her in the care of Leontio, with the intent of freeing himself for Ardelia. This in turn has the effect of allowing Leontio to declare his love and decide on murder, which leads to the next major causal link as Valerio and then Bentivolio become conspirators. This leads to the mistaken murder of Valerio himself ("I am caught in my owne toyles") and to Leontio's assumption of his own success, which brings about his defeat ("my confidence / Of thy most certaine death betraid me"). It is also the murder attempt that leads to the Duke's change of heart, as implied by Pallante's speech about his "death".

The subplot has few causal links with the serious action. Fiametta's relationship with Ardelia allows her to reveal Bentivolio's influence, which impels the Duke to ask Bentivolio's assistance in the seduction (in turn leading Bentivolio to act in an uncourtly way towards Valerio, who responds by betraying him). The final scene of the subplot is more closely linked by cause and effect. Valerio, wanting to seduce Ardelia

alone, removes Fiametta from the chamber by giving her a "token" from Horatio, and hence introduces the final subplot scene. Horatio, moreover, manages to escape her advances by rejoining Ardelia and Bentivolio in the main plot.

Logical or analogical relationships are present between the subplot and main action.⁴³ The subplot does not act as a steady commentary and this may be the reason why its relationship to the main action has passed unnoticed. Nevertheless, analogies in theme, situation and visual tableau are marked. The connection may be reduced to the formula, "the Duke is to Ardelia and Euphemia as Horatio is to Fiametta and Scolopendra (and as Leontio is to Euphemia and the Duke)". Thematic connections have been discussed above; here I will treat some specific visual and situational analogues.

Comic subplots may operate in either positive or negative ways, as foils heightening the main action, or as parody which deflates the main action. Moreover, a subplot may function as parody to one character or plot-line and foil to another. The foil function of the subplot can be seen in II.i. Horatio's cynicism and praise of ugliness has a complex effect on Bentivolio's praise of Ardelia. While he sceptically laughs at the sentimental note in Bentivolio's praise, his own praise of ugliness finally heightens the young man's love by its absurdity. Similarly, the context of II.ii sets the Duke's regard of Ardelia beside Horatio's "staring" at Fiametta. While Ardelia's beauty is

clearly heightened by the contrast with the ugly Fiametta, the near-idolatrous admiration of the Duke is undermined to some extent by the parodic parallel with Horatio, and this is further emphasised in III.ii, where the subplot sets up a circle of admirers for Fiametta much in the same way as the Duke had tried to do at I.i and II.ii for Ardelia. The reflection on the main plot is extended in IV.i where Horatio faces a choice of ugly women, a choice which is presented as ridiculous and unresolvable on the basis of exterior "charms" alone. The Duke's rejection of Euphemia for Ardelia is the hinge of the main plot and the analogy must be drawn. Moreover, the grotesque "duel" which ends the subplot section of IV.i recalls and contrasts with the confrontation of Ardelia and Euphemia in II.ii, just as Fiametta's vows of eternal constancy at V.iii contrast with those of Euphemia in III.iii. Horatio gives up his Platonic love in disgust; the Duke gives up his by returning to Euphemia. The subplot provides a foil to the virtuous characters of the serious action and at the same time parodies the follies of the lovers. The humour also reduces the note of sentimentality in the play, and allows support of virtue which might, if over-stressed, arouse mockery. As Madeleine Doran comments, "one of the reasons why Elizabethan romantic drama is never insipid is that it is usually well salted with laughter at the expense of its lovers"; the interplay of the plots has a similar effect.⁴⁴

The relationship of the two serious actions of the main plot poses an interesting problem. Shirley's comedies have been criticised for their tendency to develop the secondary intrigues at the expense of the main plot.⁴⁵ The Dukes Mistris, in its very title, leads one to assume that the comic-romantic action centred on Ardelia is primary, and the structure of Act I, which moves to Ardelia's entry, reinforces this. Nevertheless, at certain points in the play the secondary intrigue centred on Euphemia becomes so prominent that one feels Shirley has let the elevated and more sentimental action exchange places with the main action. This is most evident in III.iii, where its position at the end of the act and immediately prior to the major structural division give it a prominence that threatens to disrupt the structural hierarchy. Leontio is also given most of the play's soliloquies: this gives him a strong visual presence which could put the action off-balance. Shirley seems to have recognised the precarious tension and in Act IV, as previously mentioned, Euphemia never appears. Her presence at this stage would finally swing the focus in her favour. It is Valerio who remains on stage throughout most of the act, and his presence reinforces intrigue and suspense. Euphemia and Leontio are prominent in Act V, but by this time the Duke has repented, an action that carries with it the resolution of the action centred on Ardelia. It is always clear that resolution of the

primary intrigue will have a similarly conclusive effect on the secondary action. Although the pressure of Euphemia's idealised emotion does become prominent, Shirley manages to control the main plot by such methods and uses the structural interval between Acts III and IV to good effect.

The relationship of the two halves of the main plot is finally very much that of the tragicomic structure described by Clifford Leech, where two separate impulses operating at different speeds prepare for the comic ending.⁴⁶ The double movement, the Duke's rejection of Euphemia and pursuit of Ardelia, is present in the initial situation, and the consequences of each create two intrigues operating alongside and yet against each other, so that they finally produce the tragicomic resolution: "the very things that seem to work against the end wished for are...the things that bring it about."⁴⁷

The play as a whole loosely adheres to the neo-classical unities of time, place and action. Shirley's experience as student and schoolmaster would have made him well aware of classical practice and theory, and he shows admiration for Jonson's learned art.⁴⁸ He appears to have had little theoretical interest in "laws" of drama, but his plays are frequently restrained in their use of time and place. The Dukes Mistris never moves beyond the Court of Parma. References to time are few and unspecific; the apparent time shift between Acts III and IV is left vague, and Valerio's use of

"tomorrow" retains the sense of an immediate future. This vague time-scheme also allows a general association with the movement of a particular day, beginning with a bright morning ("calme / And Sun-beames") and ending with the night of Act V. Shirley, like Jonson, refuses to follow a single plot line,⁴⁹ but there is some attempt to create unity of action through a chain of cause and effect ("necessity" of plot) and through linking of plots (as discussed above). Having said this, it is perhaps necessary to reiterate that the construction of the play shows Shirley more interested in producing effective theatre than in following the "rules". The play is not tightly knit, and occasionally scenes are weakly executed, but in general it is carefully planned, well ordered, and adapted to the needs of his theatre.

c. Characterisation.

Characterisation in all Shirley's tragicomedies is largely functional: characters provide a means of contrasting and balancing various attitudes and ideas. No outstanding hero of passion is to be found; it is the social order that is stressed - relationships between characters - rather than the individual.⁵⁰ Characters in the tragicomedies are drawn with clarity and simplicity. Shirley makes use of recognisable social types, giving them individual nuances rather than rounded personality and developing inner life.

The Dukes Mistris is no exception. The tyrannous and lustful Duke, bluff soldier, intriguing favourite, virtuous young lovers and forsaken woman are all types that recur in plays of the period, following Fletcherian character types. The characterisation has been condemned as unbelievable and inconsistent; for Felix Schelling, the play "manipulates new changes with the old puppets" which are blatant stereotypes.⁵¹ However, adherence to theatrical convention does not necessarily produce flat stereotypes; the same general patterns may recur with particular inflections.⁵² The use of type figures may also fulfil a particular aesthetic purpose. Guarini, in the preface and notes to the 1602 edition of Il Pastor Fido, stressed the need for decorum of character in tragicomedy as well as in tragedy and comedy. The poet should imbue each character with an informing trait, his "architectonic" or the ethical principle of his role. Mirtillo's architectonic, for example, is faith: "The name of 'Faithful Shepherd' [is] ... taken from that role which acts out its precise and true aspect."⁵³ The characters of The Dukes Mistris are treated in a similar fashion, and Shirley's choice of names often helps to define their position in his scheme (see notes to Dramatis Personae).⁵⁴ The names "Euphemia" and "Ardelia", for example, indicate immediately the contrast between the two heroines, the one passive and soft-spoken, the other more passionate and active (cf. the more obvious contrast of "Celestina"

and "Aretina" in The Lady of Pleasure). Some of the names have no ethical import. "Leontio", for example, alludes to the character's rank, "Scolopendra" relates to the character's monstrous appearance, and "Fiametta" is used ironically.⁵⁵ Nevertheless, many of the names provide a ready-made framework from which to approach the characters, and by this means, we are directed to the scheme of the play.⁵⁶

The characters of The Dukes Mistris are generally portrayed in action, by their own responses and by the reactions of other characters to them. Euphemia is given a brief description prior to her entry which stresses the sweetness of her nature even in rejection. The Duke is mentioned merely in relation to his rejection of Euphemia for Ardelia. Ardelia is the one character who is described extensively outside action: the Duke's admiration and Bentivolio's reminiscences create an air of mystery around her that is a necessary accompaniment to the ambiguity of her position before Act III. Valerio also gives a brief "character" of Leontio to his face (I.i.71-4). Other character description is by way of spoken comment on visual appearance, as in Leontio's aside (I.i.175-86) comparing Euphemia's present state with her former magnificence.

While Shirley's characterisation is often sketchy, he provides a clear outline from which the actors could flesh out the roles, making the types less two-dimensional. Character would not always have been made explicit

on first entrance, since the play often depends on ambiguity of situation for suspense, and on progressive revelation (rather than development) of character. Instead, the actors could realise the elegance and subtleties of courtly behaviour, particularly in the main plot.

Action in all cases fills out the characterisation, but little inner development is shown. Ardelia's character, for example, is revealed rather than developed as others' views of her are shown to be false. Euphemia also is a static character. Forsaken, she becomes a patient isolated figure who endures and suffers, reacting to new "wounds" made by Ardelia and Leontio but essentially passive until she is restored to the Duke. Only Leontio develops in a way that is not merely a response to a particular situation, and his development is downhill, from good man to villain, under the influence of unlawful love.

Leontio on his first entry is presented quickly and deftly as a man of reason, favourite of both Duke and people, who is trying to control a fit of love melancholy that is distorting his emotional and physical well-being. At this stage, the sight of Euphemia's grief evokes Leontio's compassion and selfless encouragement and he can still reason against Valerio's picture of the idyllic Elysium of lovers:

But after all these pleasures, as there is
 A limit, and a period set, what will
 Succeed these raptures, when they are past
 enjoyings
 But leave so many stings upon our thoughts.
 (I.i.151-4)

His torment is portrayed as real, not feigned, in the initial scenes of the play, but as he comes closer to the goal of possessing Euphemia, his passion takes on the more distinct shape of lust, and he becomes more and more involved in deception and role-playing. He finally forgets his better self so completely that it only reappears as he dies repentant.

Leontio's characterisation indicates one reason for the lack of depth in the play's characters, for it is he alone that gives voice to exclamations of inner feelings and reveals himself in soliloquy and aside. Shirley's use of these two devices is limited and again serves functional purposes of comment on the action (satiric or otherwise) and brief explanation of motivation. Of the seven short passages of soliloquy, one is Valerio's death-scene, one Horatio's comment on being a kept man, and the remaining five are spoken by Leontio. It is in soliloquy that he expresses his secret passion for Euphemia (I.i.167-74), his (brief) conflict over turning traitor (III.iii.95-100), and his consternation as he awaits the outcome of the murder attempt (V.ii.1-2). He is consequently seen in a less detached way than other characters; his degeneration is exposed to the audience at the same time as he is made a more sympathetic figure. Because we are shown the causes of his treason, the motivation that lies in passion and pity for Euphemia and not in innate evil, we are inclined to condemn him less and reflect more on the instability rooted in the Duke's ill leader-

ship. Again, only Leontio reveals inner feelings in asides (as in the exclamations of I.i.68, 80-1, 88-90). The asides of other characters are usually satiric or straightforward comments on the action. While the satiric comments of Valerio certainly express his nature (as at I.i.50-2), they do not "develop" his character. Similarly, asides that explain motivation are largely functional, relating to prior and subsequent action (as in the Duke's decision to put Euphemia in Leontio's care, II.ii.168-74). Devices which could add complexity to character instead serve the plot and provide humour.

Characterisation in the play also lacks depth because Shirley rarely portrays real inner struggle or the crucial events in individual lives. Emotional and psychological conflict is simplified and minimised onstage: we are presented with either the final decision or a report after the event. Pallante's decision to save the Duke, for example, is necessarily unspoken for the purposes of plot surprise. Bentivolio's leap from absolute faith to jealousy, although supported by the scene of Ardelia's evident favour with the Duke and by Euphemia's accusations, is presented as a fait accompli in III.i; the process of his loss of faith (unlike that of Othello) is given no emphasis. Because of the focus on product rather than process, the sense of individual tragedy or moral victory is diminished. The emphasis is again thrown onto plot and external conflict, conflict between characters not between

ideals or good and evil within the individual.

This is, nevertheless, effective theatre; it also avoids the excesses of the Fletcherian love and honour conflicts (which degenerated into static debate in Caroline courtier plays) and helps to maintain the tragicomic tone of the play when events appear to be leading to tragedy.

Throughout the play, character assists the demands of plot and theme. Even in the case of Leontio, who does show some active conflict, inner state is largely self-reported - as at III.iii.66-70, where he tells Euphemia:

I have had contentions with my blood, and forc'd
Nature retire and tremble with the guilt
Of her proud thoughts, seeking to make escape
Through some ungentle breach made by our conflict;
But noe prevailing against love, and fate.

The simplicity of characterisation is an advantage in allowing pairings of characters that focus on thematic parallels and contrasts, and the very lack of complexity allows the audience to "stand off" and view the whole from a detached perspective, just as Horatio tries to do when presented with a choice of ugly women. Lack of depth in character makes the scheme of the play more visible, and the detached perspective enables the audience to judge what it sees. Ideas in the play are more apparent in the presentation of the overall scheme than in the exploration of any one character.

Ardelia and Euphemia are particularly successful, and have alone received praise: "the distinction of the play lies in the lofty character of the two heroines."⁵⁷

Ardelia has been seen as an "experiment",⁵⁸ the witty "new woman" found usually in Shirley's comedies.⁵⁹

Euphemia has been classed with Hermione of The Winter's Tale (1610) as an exceptional instance of the forsaken woman.⁶⁰ Both women reflect the increased importance of the Platonic mistress.

The two heroines are best seen as a contrasting pair, a device that Shirley utilises successfully not only in The Dukes Mistris, but (in a variety of ways) in many other plays - Aretina and Celestina, Carol and Julietta, Lady Peregrine and Jacinta, for example.⁶¹ Euphemia and Ardelia are neither negative and positive models of behaviour (as are Aretina and Celestina) nor directly connected foils to each other (as are Carol and Julietta). The character of each heroine has a strong effect on the tone of her part of the plot, one tending towards pathos and sentiment, the other towards wit and intrigue.

Both heroines are virtuous, and they are high-minded in their responses to the assault of licentious lovers. Euphemia, in the face of Leontio's desire, vows eternal faith to her husband: "er'e I consent / To wrong Dionisio -- May I be blasted!" (III.iii.81-2). Ardelia is accused and acquitted in a garden scene where the Duke is revealed as Tempter and Ardelia as a constant Eve. Yet although their virtue proves them superior to most of the men around them, the two heroines are not idolised. When they are courted as superior beings, they reject the compliment. Euphemia deflates Leontio's

rhetoric with her "Let not your fancy mocke the lost Euphemia!" (III.iii.11). In a similar vein, Ardelia responds to the Duke's naming her "Queene of love, and me" with "the onely honor my ambition climes to, / Is to be held your highnes humblest hand-maid" (I.i.335-7); even to Bentivolio's praise after she has proved her innocence, she replies "Now you flatter" (III.i.190). The women do not show the imperiousness and absolute dominance of the Platonic lady of L'Astrée who tells Celádon:⁶²

Je suis soupçonneuse, je suis jalouse, je suis difficile á gagner, et facile á perdre, et puis aisée á offenser et très malaisée á rapaiser. Le moindre doute est en moi une assurance: il faut que mes volontés soient des destinées, mes opinions des raisons, et mes commandements des lois inviolables.

They behave more as equals, not goddesses or possessions, to their lovers.

The two women are, however, carefully contrasted. Euphemia is a solitary figure, isolated from the court by her husband's rejection. She is strong in spirit and virtue but weak and passive in body, and her isolation emphasises the powerlessness of virtue in the onslaught of passion and lust. She epitomises the picture of unrequited love given in Ficino: "the unrequited lover lives nowhere; he is completely dead. Moreover, he never comes back to life unless indignation revives him."⁶³ She is briefly revived by anger at Ardelia and Leontio, but it needs the parallel "death" of her loved one to bring her fully back to life. Once reconciled to the Duke, she takes on the

overtones of Christian grace in her charity and forgiveness. It is this that makes her both more human and more divine than the Platonic cult's mistress, as she becomes both "l'Aimé" and "l'Aimant" in one. She is a representation of the beneficial beauty and selfless love that can lead men towards higher virtue and a social order based on love.

Ardelia is a complete contrast: she is very much a part of her surroundings, despite being held at Court by the Duke's will, and she actively responds to the situations that develop. While able to converse with the Duke and Bentivolio in the terms of Platonic love, she is not the coquettish or indifferent mistress of L'Astrée and The Lady of Pleasure, and openly gives her love to Bentivolio. She is well aware of the false uses to which language can be put (as her deflation of the Duke's terminology shows), and is capable of putting covert meaning into plain language:

Although I am not ignorant, what price
Your wild bloud would exact, speake in the eare
Of silent heaven, have you obteyn'd so much
As one stoope to your wanton avarice,
One bend to please your inflam'd appetite?
(III.i.155-9)

She is an active force in her own story and is prepared to lie to evade unfortunate consequences.⁶⁴ Valerio uses this aspect of her character to try to bend her to submission, satirising her honesty.

in tragicomic situations of a serious and sentimental nature, she responds with strong-minded and imaginative action; her wit is used not to discomfort foolish suitors but to maintain her virtue and expose and defeat the vices and pretensions of her lovers. Both women are effective and interesting if not complex characters.

In contrast to the heroines of the play, the major male figures are conspicuous for their dubious morality in love and court service. There is, however, a distinction made between those of the court and of the country. Bentivolio, a man of the country, is the most commendable lover; Pallante, also a stranger to the court, is the most honest public servant. But, until the Duke's repentance, the "infected air" of the court is all too prevalent in its members, and the moral characters seem outnumbered and impotent.

The precarious tragicomic balance is to be seen in the range of lovers, whose self-conscious stances encourage detached observation. Of all the five lovers, Bentivolio is the only character who never self-consciously takes a lover's posture. Although Leontio begins in honesty, he learns to practise deception and becomes a self-conscious actor with Valerio's assistance. Valerio, Horatio and the Duke have each taken a stance, and they support it with language that shows an awareness of self beyond the posture. The Duke talks of heavenly harmonies and uses fine words to cloak his lust, and veils threats with soft language. He is

quite prepared to use physical force if words fail him. Valerio argues for lasciviousness with carefully chosen exempla and parallels on the theme of carpe diem. He knows his "constitution", and is prepared to support it openly, unlike the Duke who constantly couches his intents in euphemism. Horatio's pose is also self-conscious. He deliberately takes up the position of lover of ugly women: "in my revenge, ile love, and doate on 'em, / And justifie they are the Sexes glorie" (III.i.37-8). It is this sense of deliberateness that undermines the various conceptions of love and encourages analysis of the postures by the audience.

Horatio is a good example of Shirley's use of a convention for his own ends and with his own particular twist. His love of ugliness is specifically termed a "humour". Treedle and Fowler in The Witty Fair One (1628) have been considered humours characters lifted from the formula by wit and social insight.⁶⁵ Horatio's humour is also related to society's idiosyncracies, in this case the cult of Platonic love, and his characterisation becomes a rich source of comment on the cult itself and on the main plot of the play.

The role of villain in the play, as noted by Forsythe, is divided between two characters.⁶⁶ The usual distinction between villain and accomplice, in which the villain is evil by natural bent (or "ethos") and the accomplice a wrongdoer through passion ("pathos") - as in The Traitor - is reversed.⁶⁷ The villain is Leontio, a good man warped by his love. He

does not achieve grandeur because his frustrated love quickly degenerates to lust and loses the status of a grand passion. The "accomplice" Valerio, whose constitution is that of a Machiavellian opportunist, is associated with the satanic; Ardelia frequently refers to him as a devil. Behind the villainous acts of both men, however, lies the example of the Duke, an example which encourages them to intrigue and love as and where they will. Their actions provide a critique of tyranny; from one point of view, Leontio and Valerio are aspects of the Duke's villainy. His corruption has a corrosive effect on the court.

The most explicit statements on the corrupt court's methodology come from Valerio. Valerio has many more lines than any other character in the play,⁶⁸ and in many respects it is he who sets the tone (thus his silence or absence in scenes where Euphemia is present). It is owing to the pervasive influence of his cynical wit that his death in V.i. comes as a shock. The comparison that has been made between Valerio and Iago, however, is misleading.⁶⁹ These two are not "equally amoral"; Iago is more vindictive than Valerio, whose actions stem largely from his opportunism. And Valerio's quick conversion and reference to fate at death are not evidence of faulty characterisation; they are prepared for in his recognition of the state of his soul when Ardelia threatens him with a pistol. While he has neither the depth of vision of Webster's Bosola and

Flammineo, nor the intensity of Iago, in Valerio one can see Shirley blending the conventional figures of rake and villain, a combination that is highly effective in the context of the play's themes and its blend of tragic and comic tones.

The characterisation of The Dukes Mistris is not penetrating or complex, but nor is it flat and undifferentiated. One can agree that it is difficult to point to the central character,⁷⁰ for the play has a group of strong characters and focuses not on one individual but upon that group and their interactions. Shirley presents the group in a diagrammatic fashion to highlight various forms of behaviour, and symmetry is an important element in the design of the play. Consequently, schematic balance and contrast of character take the place of character development and depth. By careful balancing of sentimental and cynical, serious and witty characters - the potentially comic and tragic - Shirley achieves both variety and a blend of tones suitable to tragicomedy. Characters may not develop or reveal a complex inner psychology, but they are successful, consistent and effective vehicles for the vigorous action and topical themes of the play.

d. Language and Style.

Shirley's contemporaries praised his language for its smooth and even strains, "high fancy" and "clear art". "Thy discreet style is elegantly plain", says a

commendatory verse to The Royal Master.⁷¹ These qualities were contrasted with defects found elsewhere: "swelling words", "forc'd expressions", "audacious metaphors", scurrilous language and lack of clarity. In more recent times, however, Shirley's style has been criticised for its blandness, abstraction and overused phrases. The tragicomedies have come under particularly strong attack for their "unity of tone" and lack of linguistic variety and vitality.⁷² The language of The Dukes Mistris is singled out by Georges Bas for condemnation: comparing it with The Lady of Pleasure, he finds it colourless, inconsistent and caricature-like in its "excessive abstraction" and use of latinate vocabulary.⁷³ The metaphysical conceits of the play have been termed "distracting", a substitution of wit for conflict.⁷⁴ And Valerio's last speech is singled out elsewhere for its banality.⁷⁵

Whilst some of this criticism is clearly valid - Shirley's imagery is often conventional and his language lacks the philosophical density and rich allusiveness of Shakespeare and the major Jacobean playwrights - it is necessary to recognise that Shirley's style had different aims and was the product of a conscious attempt to imitate (always with decorum) the conversational habits of his time, to create a style "proper to each vein / Of time, place, person" - "like verse, like times".⁷⁶ The "smoothness" so frequently commended in his verse relates directly to such imitation; the image-packed and syntactically

complex language of Jacobean drama is put aside for a more graceful, relaxed verse that avoids violence of expression just as the plays themselves avoid presenting violence of action. Clarity is a priority: "He would have you believe no language good / And artful, but what's clearly understood."⁷⁷ One should not, however, confuse such imitation with a lack of art. It is the apparent simplicity that is "artful", as the term "elegantly plain" suggests. The strengths and weaknesses of the language of The Dukes Mistris are best discussed in this context.

Shirley's concern for decorum is exhibited strongly in The Dukes Mistris. The play is a tragicomedy, set in the court, and based on love entanglements: all these aspects encourage a refined and elegant language that mirrors courtly speech and accords with the noble rank of the characters. Indeed, Valerio points to this early in the play: "Thou mayst speake any thing / That's Courtly, and in fashion" (I.i.9-10). Even the subplot, farcical though it may be, is court-oriented. Fiametta is herself a court lady and Scolopendra, whose speaking part is small, is the only character whose position is more lowly. Consequently, the language throughout the play is polite, using many words of Latin origin and much "court compliment". Criticism of the "unity of tone" in Shirley's tragicomedies presumably stems from this. Polite phrasing, often with similar vocabulary and syntax, recurs within the

play and throughout Shirley's work. Compare the idea repeated in the following lines:

with many lives to wast
In service for them, I were still in debt to you.
(III.i.150-1)

I shall want
Life to expresse my pious duties, though
Time should assure me ages. (IV.i.147-9)

Similar statements are found in The Young Admiral (III. i.155-6) and in Cymbeline (1610; I.iv.36-7). The expression was no doubt a standard form of compliment.

Such recurrent phrasing, however, does not automatically lead to unity of tone, though it does give a superficial layer of sameness to the tragicomedies. The tone of The Dukes Mistris is in fact far from uniform, and within the bounds of the polite style there is a range of language that perhaps explains the opposing criticism of "inconsistency".⁷⁸ Again, the touchstone is decorum. All the characters use latinate vocabulary to some extent (words of Latin origin like "apprehension", "proportion", "affect", "emulous") and make use of court compliment; the language and tone nevertheless shift with character and situation. Pallante, for example, is appropriately the character whose speech comes closest to the plain style. His language is clipped, his sentences are short and brisk, and he uses few connectives and a high proportion of end-stopped lines:

the Court I ha' not skill in,
I want the tricke of flatterie, my Lord,
I cannot bow to Scarlet, and Gold-lace,
Embroiderie is not an Idoll for my worship,
Give me the warres agen. (I.i.245-9)

His relation of the Duke's "death" (V.ii.36-60), however - a tale that requires a more emotional response - is less plain. His sentences here are longer, and there are a greater number of subordinate clauses and connectives. He also shifts from military imagery ("like our Engines are laid by / To gather dust," I.i.244-5) to the more generalised imagery of emotion ("Bath'd in as many teares, as would have wrought / A Marble to compassion," V.ii.43-4).

The courtiers themselves do not speak in the "courtly" mode throughout the play, but vary their speech according to the rank of the person addressed, just as they vary the use of "thou" and "you" in accordance with the degree of formality.⁷⁹ The play opens with Valerio and Silvio conversing informally as friends. They address one another as "thou", interrupt each other ("But the Duke - / Is Duke") and make witty retorts ("the husbands made / For ever. - Cuckold"). Once Leontio enters, however, their style changes to one of "courtship". Leontio holds a superior position, and is thus addressed as "you" and "my Lord", whereas he addresses them as "thou" or by name. Valerio, moreover, begins to talk in circumlocutions (I.i.55-9); his language is heightened by rhetorical devices ("with praysing, and with praying for you"), complex syntax (as in the appended object of "Not that we grudge our duties to your Lordship / Or breath") and polite phrasing ("when we expresse our

hearts to serve you"). The difference in rank is further emphasised by Valerio's repeated mention of his boldness ("I dare not be too bold," "I am bold," "Shall I be bold," I.i.64, 83, 91).

Similar changes in tone take place when the language of love courtship is invaded by other emotions, as in the confrontation between Ardelia and Bentivolio in III.i. The shifting use of "thou" and "you" forms in this passage indicates change of mood. Ardelia initially uses the familiar "thou" in her Platonic greeting (III.i.41-53) but, angered by Bentivolio's jealousy and distance (which is partly expressed by his use of "you", ll. 53-61), she shifts to "you" and no longer refers to him by name ("Be not Sir, too credulous," III.i.88).

It is in the context of language and decorum that one can best see Shirley's irony working; shifts in style can provide subtle humour by breaching decorum. Bentivolio's use of the word "squat" (III.i.106) after his grandiose threats of revenge helps to deflate his stance. In contrast, Fiametta often becomes laughable through her use of love language, a language not decorous with her ugliness. Her apostrophe to Love at V.i.39 ("Lend me thy wings sweet love to flie to him"), while appropriate for a Juliet, is clearly comic coming from this (probably large and ungainly) mistress, and Valerio consequently mocks her ("Flie to the Divell"). Her language in V.iii is similarly full of heightened

but standard expressions of love ("all this is but / To try my constancy;" "I will die thy patient matyr;" "curse / Thy apostacy"), which become burlesque only because of her appearance. There is certainly no support in this play for the criticism that Shirley's tragicomedies lack comic matter, either in plot or language.⁸⁰

As mentioned above, one of Shirley's aims in his language is to imitate conversation, to achieve an apparently natural speech that is nevertheless graceful and clear. The techniques he uses to achieve this effect are most obvious in swift dialogue and repartee. Contractions often add a colloquial flavour, especially where metrical reasons for their usage are not involved (as with "'em" and "ha'"); however, such forms are preferred by Shirley throughout his plays. Interruptions and incompleteness of thought are frequent. At III.i.125, for example, the Duke breaks off mid-sentence and adds an exclamation: "yet i'le search, and --- strange apprehension." Horatio and Valerio leave lines incomplete for bawdy innuendo at II.i.66 and I.i.126-7; and Leontio's interruptions of Valerio at I.i.80 and 95 show his nervous state, as well as imitating conversation. The accumulation of brief phrases is also used to obtain this effect; at I.i.91-7, for example, Leontio repeatedly questions Valerio's leading remarks in a staccato fashion, and the metrical structure is consequently difficult to reconstruct.

Usually, however, such apparent breaks, interruptions and brief phrases do not disrupt the blank verse, and the underlying rhythmic structure keeps the dialogue smooth.

Ellipsis is also used to suggest conversation, and Shirley often repeats words and divides sentences between characters. Thus at III.i.117-18, Ardelia's query brings a surprised echo from the Duke: "You have noe satires / Within this ground, doe any haunte this Garden? - Satiers?" At III.ii.75-6, there is a combination of repetition and ellipsis: "It does, and you doe love me for't? - Most strangely. - I would you did, and heartily. - What? - Love me." Division of thought can be seen at III.i.121-2: "they are / Halfe men - Halfe beasts. - With Goats hornes in their fore-head." Indeed, much of the subplot is structured in this way, with the onlookers adding their comments on Fiametta and Scolopendra in succession or antiphony. Such division complements the action, in which the Platonic circle of admirers is burlesqued, and does not merely break up a long passage of speech.

In the longer speeches of the play, tone and style vary with speaker and situation. In general, the more obviously rhetorical the speech, the more likely it is that the speaker's argument is not meant to persuade the audience. I do not believe that this supports argument for Shirley's "radical distrust of language".⁸¹ As L. C. Knights points out, the critic "should not fall into the error of contrasting rhetoric and

sincerity".⁸² Shirley is not showing his distrust of language but rather his ability to use it for opposite purposes; the success or failure of his language is another matter. Ironically, Valerio illustrates the distinction between plain (but artful) speech and unpoetic plain language in his speech of IV.i.225-41. He disclaims the use of circumstance and ornate language to seduce Ardelia yet at the same time his speech is structured with careful rhetorical balance. Two methods of seduction are described and put aside for a third "direct" and unadorned approach. The two initial propositions are presented in similar form and rejected with a brief clause, and the third is presented appropriately without flourish.

I could have us'd
More circumstance, have prais'd you into folly,
And when I had put out both your eies with Metaphors,
Lead you to my desires, and to your pillow:
But 'twas about; I could have said I lov'd you,
Lookd sad, and squeez'd my eies, have sigh'd perhaps,
And sworne my selfe quite over breath, that I
Thought you a Saint, and my heart suffer'd more
Than the ten persecutions; hang't, time's precious,
I take the nearest way. (IV.i.228-38)

Valerio's rejection of persuasive language is in itself an attempt to persuade, and his supposedly "plain" speech is given an attractive order. The attempt at seduction is sincere enough, but his speech is definitely not intended to persuade the audience, despite its artfulness.

Not surprisingly, it is Leontio who is given the most traditional rhetoric. His description of Euphemia at I.i. 175-89 utilises a common topic of the lament,

the comparison of what was and what is.⁸³ Leontio begins by concentrating on her appearance; the short statement "heer's a change of State" is expanded by two rhetorical questions ("where are the traine / Of Ladies..." and "Where be those Jewells...") and then closed in by a brief and elliptical statement ("All gone behind a Cloud!"). From this he turns to her actions with an exclamation ("how she observes / The Structures"). Mention of the compassion of the "Structures" returns him to his own feelings for her, "My heart is labouring for breath". The rhythm of the speech is markedly more regular than the preceding verse, and feminine endings decrease significantly to a third of the lines. There is no reason at this point to suspect Leontio of a lustful passion, and his speech is not intended to be ironic, even though we may remain somewhat detached from the speaker himself. It is important, moreover, to notice that in the very lines that carry a heavy rhetorical structuring there is an avoidance of balance and a lack of symmetry that points not to the round oratorical Ciceronian style but to the anti-Ciceronian or "baroque" style that became popular in the seventeenth century.⁸⁴ The speech sets up expectations of symmetry only to defy them. In the lines "Noe noyse of waiters, and officious troopes / Of Courtiers flutter here", the two noun phrases are not parallel: "Noe noyse of waiters" is not a subject of the verb "flutter". One can perhaps

read an ellipsis, i.e., "Noe noyse of waiters [is to be heard] and [noe] officious troopes of Courtiers flutter here", but the sentence in fact needs no expansion to be clearly understood. The thought of the speech is not as circular as the structure might suggest. The "traine / Of Ladies" and the "Jewells" do not expand the earlier subjects ("waiters" and "troopes of Courtiers"), they add further associations; and the statement "All gone behind a Cloud" is ambiguous. Leontio could be referring to all the aforementioned subjects that have now disappeared owing to the Duke's rejection of his Duchess, or only to the jewels which used to "vye with Sun-beames" (and thus not close but continue the train of thought through the imagery). The whole speech is a fascinating example of Shirley's use of language; the imagery is unoriginal and philosophical content minimal, but the linguistic structure and movement make it interesting and varied.

Euphemia's "petition" in II.ii illustrates further the variety of Shirley's language. The first section (ll. 92-101) introduces her petition, and has a balanced structure; the main idea is centrally placed ("I come... to make / One, and my last suite"), and related clauses point forward and back to it. In the second section (ll. 106-17), the main clause is delayed until the final lines; the surprising nature of her suit is reinforced by the structural delay. In both first and second sections, symmetry is avoided. The apparent contrast of "more then my obedience, and some lesse / Beauty then dwells

upon Ardelias cheeke" (II.ii.107-8) is achieved only by wrenching the normal syntax (the sense requires that "obedience" and "lesse Beauty" are coordinate). The third section (ll. 118-29) exhibits a further device of the loose baroque style, that of "end-linking" or the trailing period.⁸⁵ The thought thrusts forward, closing in only when Euphemia expresses her final meaning - her own death in "welcome sacrifice". Each new clause qualifies not the whole but merely the last words of the preceding clause; thus from "the danger all / Doth threaten me, and my life", Euphemia qualifies "my life" only: "which I thus / Most humbly beg may not be forc'd through blood / By my owne hands." Four clauses link loosely as if following the train of thought as it occurs.

Both Leontio's description and Euphemia's petition are speeches which are intended to move the hearers. The play is also laden with speeches of persuasion and of praise. Valerio's wit is best displayed in his attempts to convert Leontio to inconstancy and Ardelia to dishonour, Horatio's in his attempt to prove the beauty of ugliness. These speeches have far less complicated and more relaxed syntax, and often consist of a collection of brief sentences. They use direct irony (as at IV.i.257-66), paradox (as in Valerio's speech on virginity, IV.i.298-305), and clever metaphor and simile. The seduction speeches of Leontio and the Duke to their respective mistresses are more

elegant, full of extravagant praise and passionate avowals using lavish Petrarchan and Platonic imagery. Here, as elsewhere, the speakers are unsuccessful. With the exception of Bentivolio, who is "screwed up" to murder the Duke, no character in the play is ever convinced by the arguments presented.

Despite the baroque style of much of the language, the overall effect of such passages is not baroque but mannerist.⁸⁶ There is a strong sense of display in these speeches that arouses admiration for the art or wit of the language and yet at the same time encourages detachment and intellectual judgment of the argument put forward. Shirley is demanding a sophisticated response from his audience; other characters are not persuaded, but nor do they present arguments to refute the speakers. This reduces the moralistic note of the play; one can contrast the many instances where virtue converts vice in Shirley's drama, as in Hyde Park and The Example (1634). Ardelia convinces Bentivolio and the audience of her virtue by demonstration, not by words, and Leontio only misinterprets Euphemia's statements. The effect of such argument thus depends on the audience's ability to recognise false logic, to be aware of the vulnerability of the argument. An educated playgoer in the Caroline theatre would have no doubt possessed this ability since debate was an integral part of education and since sermons frequently made use of casuistical argument.⁸⁷

Certainly the playgoer Abraham Wright had a taste for cunning rhetoric; he praises Lorenzo in The Traitor, who "quits himselfe of treason very cunningly before the Duke", and admires the persuasive villainy of Iago in Othello (1604).⁸⁸ This combination of detachment and identification is the mannerist "control of emotion by witty self-awareness",⁸⁹ the kind of effect that Shirley praises in Beaumont and Fletcher:⁹⁰

You may here find passions raised to that excellent pitch, and by such insinuating degrees, that you shall not choose but consent, and go along with them, finding yourself at last grown insensibly the very same person you read; and then stand admiring the subtle tracks of your engagement.

The speeches, whether witty argument or seduction, rarely motivate the action, but are displays which exhibit the particular stance taken by the speaker. It is probably this aspect that has led to criticism of the "melodramatic excesses" of the play.⁹¹ However, the double response encouraged by both the schematic love relationships and the language actually undercuts the melodramatic elements of the more extravagant and emotive speeches, and the witty arguments that are used by Valerio and Horatio also temper the moral sentiment of the main plot.

The vocabulary and imagery of The Dukes Mistris is not particularly unusual or demanding, and this has of course lead to negative criticism which cannot be denied. Rarely are any of the images striking.

although some few stand out, as does Horatio's somewhat metaphysical conceit at II.i.16-17, "When they can thread their teares, and make a chaine / Of water, let me weare one o' their bracelets", or Valerio's "You shall lead destiny in cords of Silke, / And it shall follow tame, and to your pleasure" (IV.i. 282-3). The imagery is usually decorous. Horatio's language and the subplot action in general abounds in animal imagery and references to the evil supernatural. Moles, horses, bears, vermin, cows, fish, monsters, dragons, elves, witches, night-mares and many other creatures appear. Mention of fishing, mining, dungeons, waterworks, white broth, running-horses, and landscape gives a racy colloquial and domestic flavour to these passages. At the other extreme, Leontio and the Duke in the main plot use celestial imagery appropriate for high-ranking lovers. (Bentivolio's imagery is more worldly; he associates Ardelia with spring, wealth and treasure.) The vocabulary throughout the play contains many words deriving from Latin, as mentioned earlier, and this does tend to detract from the vitality of the language. It is often non-latinate words that stand out from this courtly vein, words like Bentivolio's "squat" and Valerio's "blubbering" (IV.i.332). Certain ideas recur with annoying regularity: turning to ashes, blasting of beauty, weeping, wounding and withering of hearts, sweating and bending of marble. After repetition of such banal conceits, the more lively

language of Valerio and Horatio in the subplot often comes as a relief.

It is perhaps difficult now to appreciate the elegant language of court compliment in the way that Abraham Wright was able to do, praising The Grateful Servant (1629) for "lines full of complement, as indeed all his are, and I beeleeve purposely so studied by him for to take the court" - and the aspiring playgoers at the Phoenix, one should add.⁹² The language of The Dukes Mistris is by no means uninteresting or bland, nor is it lacking in variety. It does not have the vitality of many of the earlier Jacobean plays, but nor is it colourless and flat. It is a "modest style" that achieves modest success.

Punctuation

Difficulties encountered by modern readers on initial contact with the play derive less from a lack of clarity in the text than from changes in modern habits of punctuation and syntax and from the mobile nature of verse that is designed to be spoken. Occasionally, sentences become confusing when a change in construction occurs or where parenthetical remarks obscure the main idea, as at III.i.137-43. Shirley is far less prone to such habits, however, than writers such as Massinger, whose extended use of parentheses and subordinate clauses must have made the actor's task quite difficult. The punctuation of The Dukes Mistris might seem totally erratic and illogical

in the light of modern grammatical pointing, but few lines provide much difficulty once the basic rules of seventeenth century rhythmical pointing are grasped.⁹³ Such "rules", being flexible, are not absolute, but provide guidelines to understanding (see also the textual discussion of punctuation, pp. 190-3).

Rhythmical punctuation can be regarded as a system of pauses: each stop is a breathing space of varying degree, and pointing helps to emphasise the parallel constructions and broader movement of the verse. The system is flexible and able to adapt to (and thus indicate) varying mood, tone and tempo. The usages relevant to a reading of The Dukes Mistris are best discussed with illustrations from the text.

1) Punctuation is generally lighter than today and makes heavy use of the comma. Speeches are usually treated as one extended period, and consequently a series of independent clauses (which would now demand semi-colons, colons or fullstops) may be punctuated throughout by commas. Thus Valerio's fifteen-line speech at I.i.130-44, containing eight independent clauses, is punctuated in the 1638 Quarto with fifteen commas and a final full stop. The impression given by the light punctuation is of quick-moving language, words and phrases and clauses smoothly flowing from what has gone before to modify, emphasise or draw out the preceding thought. The commas mark pauses (which may of course be associated with points of grammatical division), and indicate how

the lines should be read (cf. Percy Simpson, Shakespear-ian Punctuation, [Oxford, 1911], §1).

2) The use of the semicolon, colon and full stop within a speech is rare and generally marks a major break in thought or construction (cf. Simpson, §§28, 33). There is no firm distinction made in the play between the use of semicolon and colon, although the latter may indicate a longer pause or more complete break. Leontio's emphatic exclamations, for example, are marked by a preceding semicolon which indicates the change in tone: "The Dukes neglect cannot unprince you here; / Oh let not hasty sorrow boast a triumph / Over so great a mind" (I.i.211-13). Compare also III.iii.44 and 71, where an exclamation is preceded by a full stop. Occasionally the punctuation of a long speech may indicate the larger movement of thought, as in Valerio's attack on Ardelia (IV.i.228-41), bringing out the rhetorical balance of construction. Here the three methods of "courting" Ardelia are clearly outlined by both punctuation and comment, the heavy stops marking the pauses relating to change of direction in thought.

3) These heavier stops also mark changes in address and phrases or clauses which interrupt the main flow of thought. Such punctuation can be particularly helpful in indicating asides and parenthetical comments. The punctuation at III.i.2-5 thus supports my alteration of Gifford's aside direction (see critical note): "this act / Of so much confidence, new binds my faith to you; / Contracted to Ardelia? I may chance make use

of this. / Your pilgrimage ends here----." The semicolon preceding 1.4 points to the change to an aside, and the full stop at the end of the line indicates that the aside is completed and Valerio returns to open speech in 1.5 (cf. II.ii.159-61). In several instances, the change of direction is treated as a form of aposiopesis or broken speech, and is thus punctuated by a dash (combined generally with colon or semicolon), as at III.ii.98-103: "----to be short, Ladies,...inshrine it; / Preserve your beauties, this will fear no blasting: / I beg you call me servant." Here, the change of thought is closed by the semicolon, and the colon at the end of the next line marks the change of address to Fiametta (cf. Simpson, §32). Parenthesis may not be enclosed but only followed by a heavy point where the main line resumes. The occurrence of a semicolon at I.i.326 is revealing: it completes an obvious aside ("dispise / My Christian Buffe") and suggests that Pallante's following remarks are both addressed to Leontio.

4) Vocatives, imperatives, appositional phrases and introductory words are lightly stopped (cf. Simpson, §§2, 3, 5). Vocatives tend to be followed but not preceded by a point (as at V.i.52, "when you know me Madam,") or are not punctuated at all (e.g., V.i.39, "Lend me thy wings sweet love to flie to him"). The few instances where they are enclosed often suggest emphatic pointing or ironic stress, as at III.i.54, 61, 80. Certainly, at IV.i.155 the comma preceding

Strozzi marks the change of address from Bentivolio to Strozzi himself.

5) Commas are regularly used before "and" in all types of parallel constructions (cf. Simpson, §19); see, for example, V.i.86-92, which includes in the 1638 Quarto a comma in the common phrase "flesh, and blood" (deleted in my edition for this reason), as well as three other illustrations of the usage.

6) Aposiopesis or interrupted speech is indicated occasionally by a comma instead of a dash, as at IV.i.72 in the 1638 Quarto. Such speech endings, however, may derive from manuscript or printing house error, and have been considered individually and in context for this edition.

7) Punctuation may indicate cadence or tempo. The colon in IV.i.165 underlines Bentivolio's abrupt tone and blunt dismissal of Valerio's services, which inflame Valerio's anger; and the comma following "Ardelia" at II.ii.154 suggests emphatic stress of Euphemia's contempt.

The passage at IV.i.341-50 is a good example of the way the rhythmical system of punctuation (spoken aloud or in the mind) can subtly infuse spoken tone and tempo into the printed text:

I have noe peace within me, till I heare
 How bould Pallante thrives, oh love upon
 What desperate actions dost thou engage us?
 With scorne of opposition, like a fire

Which till it turne all that his flame can
 Into it selfe, expires not; faire Euphemia! 345
 Bright in thy sorrowes, on whom every teare
 Sits like a wealthy Diamond, and inherits
 A Starry lustre from the eye that shed it,
 The Duke must die --- have I betray'd my
 selfe. 350

Leontio's tortured thoughts stop and start in abrupt changes of tempo. From the initial statement in ll.341-2, he moves to a direct exclamation in a swift and questioning cry. Pausing at the end of l. 343, he adds a further thought, and this leads him to a simile which is tumbled out in a way that mirrors the sense of a fire consuming all obstacles in its path. Caught by the finality of "expires not", he then turns to thought of Euphemia, and the tempo slows as he describes her virtues adoringly, until the line of thought concludes with the necessity of the Duke's death.

8) Unusual punctuation may also suggest accompanying stage action, and link with stage directions. At I.i. 161, the full stop supports the assumption that the stage direction "Ascanio whispers with Valerio, and Silvio" is carried out during this pause, and their move to exit leads to Leontio's continuation, "Whither in hast?" Similarly, at I.i.240 the full stop not only indicates a change of address, but also a long pause during which Leontio probably turns and moves to Pallante.

9) Questions may or may not be punctuated by a question-mark. Question-marks are used several times in the 1638 Quarto, as was common practice, to point an

exclamation (cf. Simpson, §37).

The original punctuation repays the attention of editor, scholar and actor alike in its indications of rhythm, emphasis and movement of speech.

e. Sources and Influences.

I have been unable to discover a specific source for the plot of The Dukes Mistris.⁹⁴ The main plot, with its lustful Duke, ambitious courtiers, and complicated chain of love relationships, is somewhat formulaic and Shirley was probably working from his own schematic plot outline. Given the thematic concerns of the play, it is likely that Shirley was influenced not only by contemporary events and fashions at court but also by the recent spate of masques, plays and poetry that dealt with love (and Platonic love in particular) in a serious way - Love's Triumph and Chloridia (1631), Coelum Britannicum (1634), The Temple of Love (1635), Love's Sacrifice (1632), Love's Mistress (1634), Love and Honour (1634), The Lady Mother (1635), and The Platonic Lovers (1635), for example. The resurgence of interest in pastoral plays, again with serious love motifs, was also marked in the early 1630s. Randolph's Amyntas appeared in 1630, the Queen and court ladies performed Montague's Shepherd's Paradise in 1633, Rutter's Shepherd's Holiday and Florimène (anon.) appeared in 1634 and 1635, and closet translations of Aminta and Il Pastor Fido were produced

in 1635 by Sir Kenelm Digby. If Shirley did not see the masques and court plays (for which attendance was heavily restricted), he would certainly have heard reports or read published texts. He probably did attend public performances of the plays, and he would have read Castara (1634), the poems of his friend William Habington, many of which are overtly Neoplatonic.

Most of the analogies and parallels which have been found by previous critics consist of vague resemblances of plot and character type (as, for example, in Fletcher's A Wife for a Month and Dekker's Match Me in London, 1611) and are too conventional to provide any evidence of direct "borrowing" by Shirley.⁹⁵ There are, however, certain reminiscences of contemporary plays in The Dukes Mistris that argue a more particular debt.

The plot is indebted in a general way to plays built on the theme of the forsaken wife.⁹⁶ One such play, Greene's Scottish Historie of James the Fourth (published in 1598), has several parallels with The Dukes Mistris.⁹⁷ In both plays, married sovereigns reject their wives for another mistress; in both, the mistress is courted by another; and in both, a Machiavellian courtier manipulates other characters. However, in James the Fourth it is the Queen who is believed dead; her protector falls in love with her, but the Queen is disguised as a man and the Lady's courtship is therefore easily corrected. The

resemblances between characters (Dorothea-Euphemia, Ida-Ardelia, King-Duke, Ateukin-Valerio, Eustace-Bentivolio) extends only to function in the plot, not to characterisation. Only in Ateukin, the Machiavellian courtier, does there seem to be any support for a stronger influence on The Dukes Mistris. He, like Valerio, diagnoses "love malady" (I.i.204-9) and supports the choice of a fairer lady by suggesting that the Queen should be killed if she complain (I.i.247-56), using rhetorical persuasion ("say that the case were mine"). Other verbal similarities are also present: the choice between two women is discussed (I.i.128-31); marble melts and weeps (III.iii.3); the proverbial "nose of wax" is mentioned (V.iii.8); like Euphemia's "fable" (II.ii.111-13), "honour doth engrave / Upon thy brows the drift of thy disgrace" (I.i.160-1); and the spotted ermine is used as a simile for "The manners and the fashions of this age" (V.iii.3-4; cf. The Dukes Mistris, III.ii.118). These resemblances may indicate influence, but the ideas were far from uncommon, and the parallels may be purely coincidental. There is no evidence of the play's performance in the 1620s and 1630s, although Shirley may have known the play from a printed text.

The influence of Webster's The White Devil (1612) on The Dukes Mistris is not extensive but more conclusive. Shirley clearly admired Webster's work: F. L. Lucas, in his edition of The White Devil, notes

reminiscences of the play in The Gentleman of Venice (1639), The Grateful Servant, The Brothers and The Cardinal.⁹⁸ The White Devil opens with a situation similar to that of The Dukes Mistris. Duke Brachiano spurns his wife for a new mistress, and the revenge action is partly motivated by Lodovico, who secretly loves the Duchess. Webster's Vittoria is a willing mistress, however - unlike Ardelia - and the action is violent and tragic. The rejected wife Isabella has one scene of sudden anger as does Euphemia, although hers is feigned to protect her errant husband and the Dukedom (II.i.218-79). There are also several verbal borrowings. Leontio calls Ardelia a "glorious strumpet" (V.ii.124), a term that is applied to Vittoria (V.vi.207); he also echoes Vittoria's angry threat, "Ile go / Weeping to heaven on crutches;" (IV.ii.123-4; cf. The Dukes Mistris, V.iv.122). Similarly, Valerio in his death speech (V.i.115-19) echoes Vittoria and Zanche at Flamineo's first "death", "Thou art caught - / In thine owne Engine" (V.vi.124-5), and Vittoria at her own death, "O my greatest sinne lay in my blood. / Now my blood paies for't" (V.vi.240-1). Ardelia's use of a pistol with Valerio recalls Vittoria's attempted murder of Flamineo in V.vi (using the pistol he has presented to her); neither woman is successful although Vittoria's attitude is decidedly more calculating. Francisco's straightforward reference to the Duke's "shifting his shirt" after

ample opportunity not only to read but also to see performances of the play at the Phoenix. The influence of The White Devil on The Dukes Mistris, however it came about, is at the level of ideas and language rather than of plot.⁹⁹ As elsewhere in Shirley's works, Websterian imagery is used without the intense and violent Jacobean context.¹⁰⁰

Massinger's Duke of Milan (1621), unlike The White Devil, belonged to the King's Men. While there is no evidence of performance in the 1630s, a second edition appeared in 1638, which suggests that the play was still popular and still in the repertory. Again, the plot is based on a duke who has rejected one love (in this case, Eugenia, the woman he seduced without marrying) for another (Marcellia, the new Duchess).¹⁰¹ Verbal echoes in The Dukes Mistris reinforce situational resemblances. The similarities here tend to cluster round Francisco's false-hearted courtship of the Duchess while the Duke is away (II.i.248ff. especially); like Leontio's courtship of Euphemia in III.iii, Francisco is misunderstood and then repulsed. Marcellia, praised by Francisco, responds carefully: "From you, I take this / As loyall dutie, but in any other, / It would appeare grosse flatterie." Francisco becomes more insistent:

Be it death,
 And death with torments, Tyrants never found out:
 Yet I must say I love you...
 And since you are not pleas'd to understand me,
 But by a plaine, and usuall forme of speech:...
 I love you as a Man. (II.i.275-82)

Like Leontio at III.iii.119-20, Francisco protests, "with this Arme I'll swim through Seas of blood" (II.i.399); and Leontio's nautical couplet at IV.i.441-2 perhaps recalls the spurned Francisco's "since I have put off / From the Shoare of Innocence, guilt be now my Pilot" (II.i.428-9). Duke Sforza, moreover, is a similarly doting lover, though Marcelia is his Duchess. Both Dukes require their courtiers to admire their mistresses, and Sforza also commands joy in the court: "Why are you sad? No other sports? / By heaven he's not my friend, / That weares one Furrow in his Face" (I.iii.127-30; cf. The Dukes Mistris, I.i.300-2). The physical cat-fight between Marcelia and Isabella may have provided the idea for the duel of the ugly women in The Dukes Mistris (a more decorous application); both pairs of women are referred to in terms of popular sports. The association with bear-baiting in The Dukes Mistris is the equivalent of Graccho's reference to cock-fighting: "Fourtie Ducats / Upon the little Hen: She's of the kind, / And will not leave the Pit" (II.i.178-80). Such echoes of The Duke of Milan possibly explain the occasional use of "Pavia" for "Parma" in The Dukes Mistris: while Massinger's play is set in Milan, a Post enters from Pavia, where the balance of war is being decided.

Parallels with Brome's Queen and Concubine and Davenant's Fair Favourite (1638) have long been noted.¹⁰² The Fair Favourite was written two years after The Dukes Mistris, so there is no doubt of the direction of influence. However, the resemblances are of a general nature; the play also deals with a King who is faced by a choice between wife and mistress (Eumena). It opens with a situation similar to that of The Dukes Mistris and then develops along different lines. The inconclusive dating of Brome's play (see Appendix A) makes the direction of influence uncertain. It is possible that the two plays were being written at much the same time and that Brome and Shirley were aware of each other's work. The Queen and Concubine focuses interest on the rejected Queen (Eulalia) rather than on the mistress as in The White Devil and The Duke of Milan, and it is largely in her situation and characterisation that resemblances with The Dukes Mistris are to be found.¹⁰³ The concubine Alinda, whose ambition turns to evil, has no kinship with Ardelia, and in the final scene the King, whose lust has led him into much greater error than Shirley's Duke, retires in penitence to a monastery although reconciled with his Queen. Where Brome's Queen learns to live in the country with a parliament of peasants, Shirley's never leaves the court; Euphemia is saved not by her own activities but by Pallante's honesty and the Duke's timely repentance. Both women, however, are patient and

long-suffering in adversity, both wish their rivals well, and both are humbly obedient to their Lords. Eulalia's complaint at I.vii (p. 16) recalls Euphemia (II.ii.106-8): "I know not my crime, unless it be / My due Obedience." Eulalia also pleads with her Lord, "Let your poor Hand-maid beg that you incline / A patient Ear to this my last Petition" (I.ii, p. 24; cf. The Dukes Mistris, II.ii.96-7). She does not ask for death, but rather that he believe in her acceptance of his will and her resignation to any doom: "I obey your will, / Though unto Death, to Banishment or Prison" (II.i, p. 24; cf. The Dukes Mistris, II.ii.175ff.). Eulalia later phrases her obedience in words similar to those of Ardelia at I.i.337: "Still the most humble Handmaid / To your high Majestie" (V.ix, p. 124). The opening of the play itself shows a resemblance to that of The Dukes Mistris:¹⁰⁴

The clouds of Doubts and Fears are now dispers'd,
And Joy, like the resplendent Sun, spreads forth
New life and spirit over all this Kingdom,
That lately gasp'd with Sorrow...

Now the Court
Puts on her rich Attire. (I.i, p. 1)

However, as with The Fair Favourite, the two plays develop along very different plot lines from the initial situation, and Eulalia, the focal character of Brome's play, is delineated with more nuance and greater depth than Euphemia.

The subplot, like the main plot, appears to have no direct source. With its song and dance and ridiculous characters, it may have been influenced not only by comic subplots of drama but also by the anti-

masques which were an increasingly important element of the Caroline masque¹⁰⁶ and which had associations with the burlesque ballet de cour popular in the 1620s and 1630s in France.¹⁰⁷ Anti-masques, however, introduced forces inimical to the main masque, forces which were always put to rout before the wondrous resolution of the masque proper. Fiametta and Scolopendra may be "put to rout", but the subplot does not stand in the same relation to the main plot, nor is it structurally separate.

More significant is Shirley's use of the popular rhetorical tradition of the paradoxical encomium. He chooses a fashionable subject (mock praise of an unattractive mistress) and treats it in a way that is both dramatically effective and original. The praise of ugly women is adapted to Horatio's "Platonic" courtship and the problem of choice.

The paradoxical encomium, praise of an unworthy subject, was a distinct genre that dated back to Greek rhetoric.¹⁰⁸ The genre regained popularity in the Renaissance. The subjects of such praise varied widely, but ugliness was a traditional topic. A good example of a prose defense of ugliness occurs in The Defence of Contraries (translated from Charles Estienne, 1593).¹⁰⁹ The second declamation argues "For the hard-favoured face, or fowle Complexion". The defense concentrates on the idea that ugly appearance aids chaste behaviour in both the ugly person and the observer:

nothing hath like force in them, to tame and check the pricks of the flesh...as one only looke upon an il-favoured and counterfeit person. Hence ensueth that, which is used as a common proverbe, concerning a very fowle deformed woman: that shee serveth as a good receipt and soveraigne remedy, against fleshly tentations. (p. 20)

(Compare Horatio's comment on Scolopendra's appearance at IV.i.98-9: "The ground of her complexion will mortefie / The most unnaturall concupiscence.")

O sacred and pretious deformity, deerly loved of chastitie, free from all scandalous daungers, & a firme rampart against all amorous assaults.... such as are hard favoured, are commonly chast, humble, ingenious, holy, and have ever some sweete appearance of most commendable grace. (pp. 20-2)

Praise of ugliness and of ugly mistresses in particular grew fashionable in the Caroline period. Helen Gardner, in a note to Donne's "Anagram", traces the poem to two strains of writing, the paradoxical praise of ugliness imitating Tasso's Rime no. 37 ("Sopra la bellezza") and the anti-Petrarchan catalogue of deformities deriving from Berni's sonnet on an old woman.¹¹⁰ Tasso attacks deceptive beauty and wishes for an ugly mistress, just as Horatio attacks beautiful women and turns to ugly women in revenge. Horatio's motive (to avoid being cuckolded) recalls not only Burton's cure of jealousy (see above, p. 34) but also the Wife of Bath's Tale where the ugly woman of the folk motif is accepted by the knight she has aided on similar considerations.¹¹¹ Fiametta, however, has a rival, and neither women are loved into beauty. The presence of not one but two ugly women gave Shirley added opport-

unity to utilise the anti-Petrarchan strain, and there were certainly a variety of English models for this. Licio's account of his mistress in Lyly's Midas (1589; I.ii.19ff.), the praise of Mopsa in Sidney's Arcadia (1590), Hoccleve's "Humorous Praise of His Lady", Shakespeare's Sonnet 130 ("My mistress' eyes are nothing like the sun") and Dromio's description of the kitchen wench in The Comedy of Errors (1592; III.ii.79ff.) are all early examples of such praise. The Caroline period, reacting to the précieuse love cult at court, saw a spate of poems that like Donne's "Anagram" praised ugly mistresses by displacing Petrarchan imagery. Corbett, John Stephen, Henry King, Kynaston, Thomas Jordan and Suckling all displayed their wit in this way. The praise of Fiametta and Scolopendra in The Dukes Mistris utilises this technique; pearly teeth become pearls in the women's eyes, and the red of their lips is displaced into red and black cheeks. Shirley, however, concentrates on a conventional "topic" of the paradoxical encomium of objects (rather than persons), the utility of their features.¹¹² By this means he provides not only a burlesque of love and poetry but also a certain amount of metaphysical wit. The mock-praise burlesques Neoplatonic convention and at the same time displays its own ingenuity, Horatio's motives, and Valerio's wit. The rivalry that develops between the two ugly women provides the context for a farcical knockabout onstage.

By presenting Horatio with a choice between the two ugly women, Shirley extends thematic relevance of the mock praise in conflict that is dramatically effective.

Both subplot and main plot of The Dukes Mistris are probably the product of Shirley's own invention. The resemblance of the main plot to several English plays indicates that the dramatist made some use of plays with similar triangular love relationships. The subplot shows a more general influence of the paradoxical encomium and of the contemporary vogue for praise of ugliness. The two plots perhaps show that Shirley's eclecticism could yield variable results. The main plot is too formulaic in its use of conventional elements, whereas the subplot assimilates and goes beyond convention.

VI. THE THEATRICAL DIMENSION.

a. Staging.

Shirley had been writing consistently for the Queen's Men at the Phoenix theatre for ten years when he wrote The Dukes Mistris. While he may or may not have been actively involved in rehearsal of his plays, he would have had a clear idea of the potential of both stage and actors. The Dukes Mistris makes no extraordinary demands on the company's resources and provides many implications (both explicitly in stage directions and implicitly in language) for staging.

The Phoenix theatre in Drury Lane (known also as the Cockpit, owing to its conversion from such a gaming house) was, according to James Wright, similar in size to the other indoor theatres of the period, the Blackfriars and Salisbury Court.¹ T. J. King and W. B. Markward have been able to reconstruct various features of the theatre and stage on the basis of staging requirements of plays belonging to the company. Furthermore, untitled plans by Inigo Jones in Worcester College Library, Oxford, have been recently associated with the 1616 conversion of the playhouse (see Figs. 1 and 2).² The theatre was intimate, and both the Jones plan and references within Phoenix plays support a curving auditorium deriving from the cockpit. Shirley's prologue to The Coronation (1635) talks of "this sphere of Love", and Nabbes' prologue to Hannibal and Scipio (1635) also mentions "our spheares". The stage itself would have been approximately half the size of those in the large

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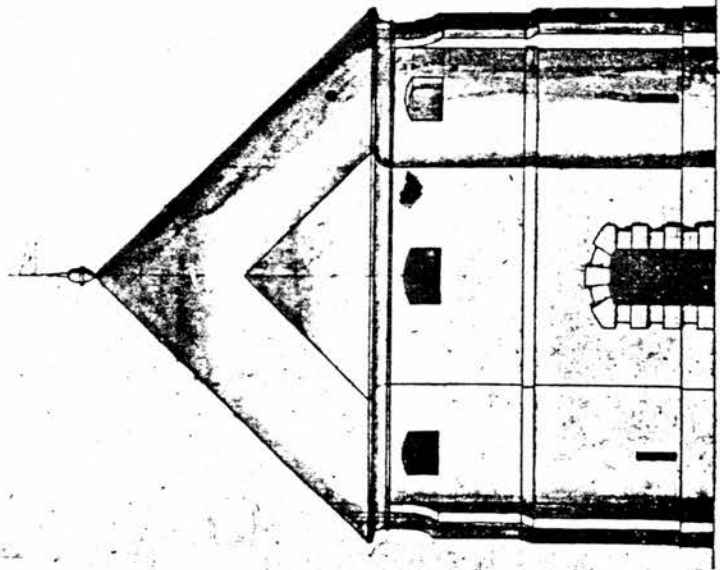
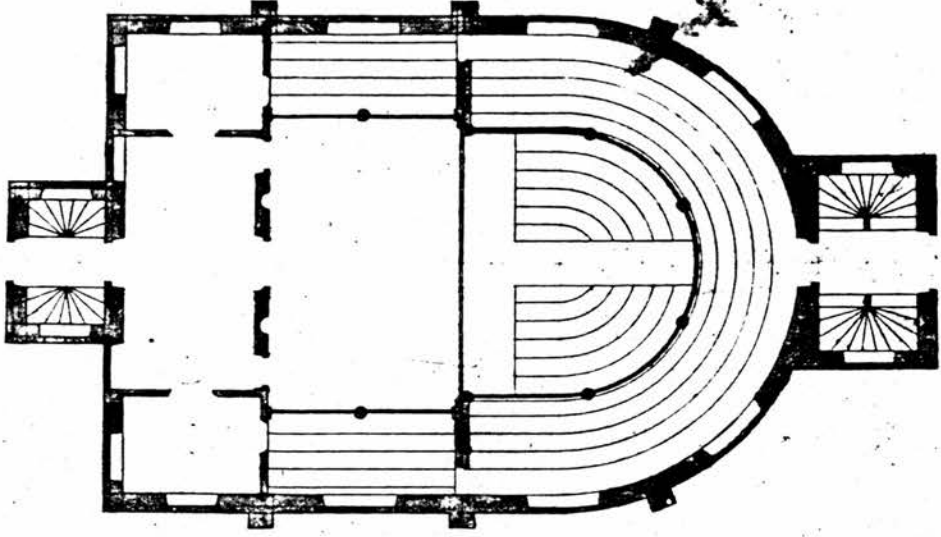


Fig. 1. Theatre designs by Inigo Jones:
 exterior elevation and plan.
 (Worcester College, Oxford, 1629-30; Jones / Webb, *Drawings* T/7A)

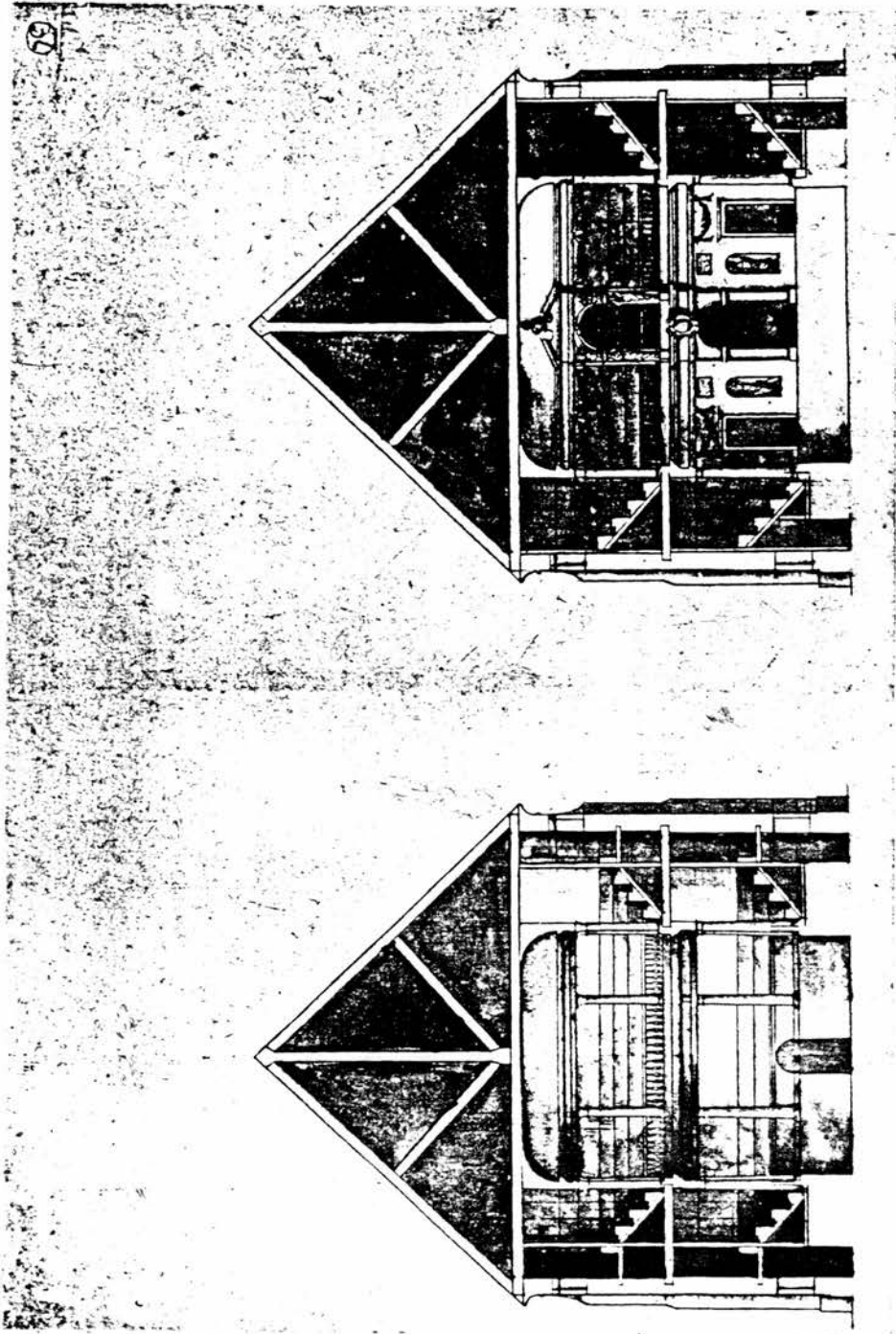


Fig. 2. Theatre designs by Inigo Jones:
 interior elevations,
 (Worcester College Library, Jones/Wells drawings I/7c)

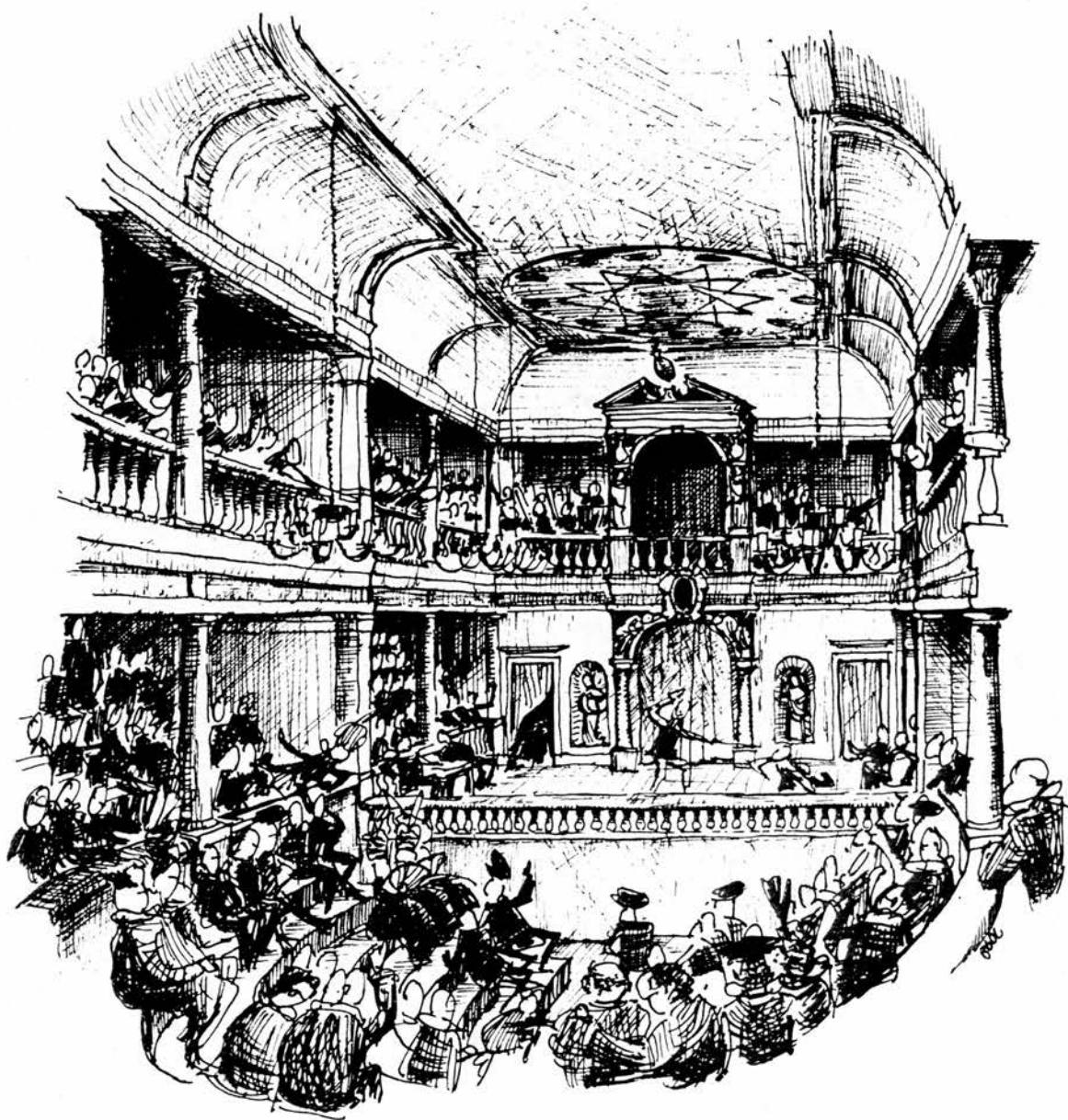


Fig. 3. Reconstruction of the Phoenix theatre based
on Inigo Jones' theatre designs
(Brian O'Carroll, July 1985)

outdoor theatres.³

If the Jones plans are correctly identified, the frons scenae was flat and not part of the octagonal shape of the cockpit. Three doors are called for in several plays (including Shirley's The Humorous Courtier, 1631), and an "above" platform of small size was necessary for scenes on balconies, city walls and such like.⁴ Heywood's English Traveller (1625) mentions "brave carv'd posts" flanking a doorway below, bay windows, paintings and arras above (IV.i). This suggests that the main central entrance was flanked by carved columns perhaps standing forward slightly to form a portico and thus giving a small balcony above around a central "window" or opening. The Jones plans are in accord with most of these details, although the columns beside the main entrance are relatively plain (my illustration, Fig. 3, makes some minor changes in this respect). The columns would also provide some concealment and, hung with cloth, allow a space large enough for discovery scenes without greatly restricting freedom of movement or performance area. Hangings are a regular feature in many plays, providing both discoveries and hiding places. These may have been drawn across any of the doorways (and the window above) or across the whole façade. A trapdoor was occasionally required, and the theatre musicians may have been installed either in boxes of the gallery beside the stage or in seating areas on the balcony such as those shown in the Jones plan (areas which could have been utilised by the

audience also, depending on each play's requirements). No descents from the clouds are demanded (as, for example, those in Cymbeline). Possibly the Phoenix had no facilities for flying machinery; the ceiling above the stage, however, probably retained the traditional depiction of the "heavens".⁵

Markward and John Freehafer argue that scenery was occasionally used for plays performed at the Phoenix;⁶ however, it is highly unlikely that the repertory companies could afford the time or money to prepare such elaborate effects, which would have demanded a proscenium arch. If scenery was used with any plays it was more likely to have been in special court performances.⁷

The Dukes Mistris makes fairly simple demands on its theatre. No more than two doors (one with a lock) are necessary, and there is no direction for any action above (this does not, of course, preclude more extensive use in performance).⁸ Shirley may have had the court performance in mind, keeping stage requirements simple and adding variety through extra entertainment in song and dance. Rarely are settings specified: apart from the garden of III.i and III.ii and the chambers of Ardelia and Euphemia, settings are localised no more than as public or private areas of the court. Even this may be deceptive. The continuous action of Act IV, for example, appears to shift from the semi-privacy of Fiametta's apartment to a public place which is entered

by a succession of characters (Ardelia, Leontio, Bentivolio).

Stage and hand properties make no unusual demands, either for spectacular effects such as the bloody heart of Tis Pity She's a Whore (1632) and the finger of The Changeling (1622), or for devices like the cage in The Bird in a Cage and the masque-like trappings of Heywood's Love's Mistress, all performed at the Phoenix. Properties required include money for Leontio to give Pallante (I.i.261-81); a jewel which Ardelia is presented (II.ii.20); a "hedge" (III.i.107) behind which Bentivolio hides; a paper from which Horatio's poem can be read (III.ii.9); seats for two or a bench (IV.i.5) for Horatio and Fiametta; swords for Leontio, Bentivolio, Horatio and the officers (IV.i.35, V.i.111, V.ii.96, V.iii.97, V.iv.38, 96.2); the ring that Valerio gives to Fiametta (V.i.32); a key from one of the doors (V.i.33, V.iv.23); a pistol for Ardelia (V.i.77); and presumably ropes for the "pinniand" prisoners (V.iii.91). The hangings are used by Valerio for concealment in V.i. The "structures" at which Euphemia gazes (I.i.184) might have been properties of some kind or the carved posts by the main entrance. If these were carved with figures as at the Fortune playhouse (compare the posts above the main entrance in the Jones plan), the reference to "marble heads" would be validated (see critical note). The company would no doubt have had all the necessary items in their possession, keeping performance costs to

a minimum (although the court performance may have demanded outlay for more splendid costumes).

Various directions and comments in the play indicate costume requirements. Euphemia enters in I.i wearing black and without jewellery (I.i.175-82). Pallante wears an old buff military uniform (I.i.323-6), and his mention of the "scarlet and gold lace" and embroidery of courtier fashions (I.i.247-8) suggests that these materials appeared in costumes of other characters in the play. Ardelia is gorgeously dressed, with much jewellery (III.i.41). Aurelia and Macrina enter veiled, with faces painted and spotted and hair curled in the fashion of the times (III.ii.13.20, and III.ii.52-8, 115-22). Fiametta may wear a "Perriwig" (III.ii.105), and the gross features of the two ugly women as categorised by Horatio and Valerio suggest that the (adult male) actors wore appropriate masks and snaky-haired wigs (perhaps similar to the devils' wigs of "shag-hair", i.e. rough and matted hair, listed among Henslowe's properties).⁹ The Duke's disguise of V.iv probably has a hood of some kind to conceal his face, able to be thrown off quickly.

Certain simple effects are called for; again, none aim at the sensational. Bentivolio's knocking and forcing of the door in V.i, and the noises "within" (V.ii.0.2 and V.iii.88) are given stage directions. Bentivolio brings out a bloody sword at V.ii.95-6 (and presumably Valerio and Leontio are seen to bleed at death).

Fights of various kinds take place on stage, including the farcical duel of the two ugly women (IV.i), Leontio's threatening of Valerio (IV.i.350ff.) and his death scene (V.iv). There are indications also that the final act was played as a night scene, and attendants may have carried torches onstage to provide atmosphere (candle-light would not have been adjusted in this period). At V.i.2, Fiametta mentions "this night"; the night setting here heightens the tension of Valerio's lovemaking. Leontio at V.ii enters alone and melancholy; this mood also would be intensified by "night". He goes on to talk of the devil obscuring the traitor with "blacke wings" and "darknes". Although there is no mention of darkness in V.iii and iv, the action continues from V.ii. Leontio, for example, says at V.ii.115, "i'le to Euphemia", and we next see him entering her chamber at V.iv.25.

Besides such staging requirements, there are also numerous implications within the dialogue for movement, gesture and expression. Stage directions in the text cover only the most basic elements of the action: entrances and exits, music and song, and occasionally other significant actions (for example, "shewes a Pistoll"). Nevertheless, much more can be inferred from the text.

Shirley carefully marks entrances, not only by stage directions but also by comments of characters onstage. In most cases, onstage comments follow immediately after the stage direction in the text, as at II.i.100, where Bentivolio says: "Who's this? Signior Valerio."

Where an entry is not noted, the entering character is either a messenger of some kind (as when Ascanio, a minor character never actually named within the dialogue, brings messages from the Duke for all characters onstage, I.i.160-4), or someone who slips in unnoticed to overhear conversation (as in Strozzi's brief entry at I.i.217-22). Entries may also pass without direct comment if the previous conversation has focused on the entering character, thus including them indirectly, as at V.ii.16-18. Entrances are announced beforehand where the previous action has taken place in a private context (thus Fiametta's servant announces Aurelia and Macrina, IV.i.7-8) and where rank requires greater dignity of entry (as with the Duke, III.i.105). Several entries are also mentioned immediately before the stage direction in the text, probably a means of indicating that the attention of both audience and onstage characters is to be directed to a significant entrance (as at II.ii.86). Shirley does not specify particular doors for any entrances,¹⁰ but the way in which he marks entries into onstage action does have performance implications.

Many comments within the dialogue outline actions and general appearance. References to Leontio illustrate this. At V.ii the stage direction gives Leontio a "melancholy" entry, whereas in I.i, where Valerio and Silvio are already onstage, the characters themselves talk of his cloudy expression and melancholy state. When Euphemia enters at I.i, Leontio (in an aside) is struck by her grief, and

yet seems to neglect and "decline" her until he loses his fear of the Duke's wrath. In II.ii, the Duke calls Leontio to the dance, and presumably he and the other courtiers take partners and join in. The dialogue that takes place sporadically between Leontio and the Duke indicates that he is often positioned near Dionisio, as appropriate for his rank as heir and favourite. Leontio is again disturbed by Euphemia's presence and his later questioning of Ardelia makes it apparent that he steps apart from the centre of the action when he comments on his feelings (II.ii.88-91), and Ardelia must move to a position nearby (probably at II.ii.104-5). At IV.i.350, no stage direction is given in the 1638 Quarto for Leontio to draw his sword, but Valerio's reaction ("Hold, my Lord you know me") and Leontio's threat to tear the secret from his bosom (IV.i.353-4) make it clear that Leontio is physically threatening Valerio. Valerio's exclamations probably punctuate aggressive sword thrusts, and suggest he is evading the weapon in a somewhat comical fashion, just as the quick speech following shows him trying to outmanoeuvre Leontio with words. Finally, at V.iv.92-6, Leontio's words explain his movement. Faced by the Duke and the failure of his plans, he clasps Euphemia to him so that she stands between him and the Duke's sword; "thorow her, I will receive my mends,...some Fate direct / His sword thorow both our hearts." The Duke refuses to hurt her, and instead Leontio is wounded by courtiers, as the stage

direction indicates. Occasionally, the sparse stage directions are not sufficiently supplemented by dialogue references (see below, pp. 48-9, for example), but no major difficulties present themselves. Shirley's evocation of action and mood, while rarely achieving brilliance, shows a firm grasp of theatre.

The repertory system of the Renaissance theatre was such that plays were performed for a few days at most at any one time, and rehearsal time was short.¹¹ Given the nature of the system, it is likely that only the most necessary elements were rehearsed in any detail, elements such as the management of exits and entrances (which doors to use and whether the entrances were to be emphatic or not), cues for music and properties, and blocking of the most important movements. Individual actors often seem to have had their own line of acting, thus facilitating quick preparation of a performance and also allowing a dramatist like Shirley to write character parts with the actors in mind. The actors William Sherlock, George Stutville and William Robbins, for example (all apparently members of the company in 1635-6), usually took comic parts, while Richard Perkins, Michael Bowyer and William Allen frequently played serious lead roles.¹²

Without a cast list, it is impossible to assign parts in The Dukes Mistris to particular players in the company, but Shirley certainly wrote the play with several strong male and female parts, and may well have been encouraged to distribute opportunities fairly widely through the company. Some tentative assignments can be made by extrapolating

from the casting lists available for the Queen's Men,¹³ and especially that for Nabbes' Hannibal and Scipio, acted in 1635. Theophilus Bird, an experienced and popular actor who had played several leading female roles in earlier years, was cast as the young and malleable King Syphax in the latter play, and may have taken Bentivolio's part in The Dukes Mistris. The three more mature and leading actors, Perkins, Allen and Bowyer, would probably have divided the roles of the Duke, Valerio and Leontio between them. Likewise, Sherlock, Robbins and Stutville, who took comic roles, may have been assigned the parts of Horatio, Fiametta and Scolopendra. The only boy actor named in the Hannibal and Scipio cast (playing the proud princess Sophonisba) was Ezekiel Fenn; presumably he would have taken one of the two lead female roles (Ardelia or Euphemia) in The Dukes Mistris. These are fairly broad type-casting categories; the plays being performed by the Queen's Men in the mid-1630s were written by a variety of authors and included a wide range of role types (compare, for example, Heywood's Love's Mistress with Nabbes' Hannibal and Scipio or Shirley's Lady of Pleasure), so it is difficult to make more specific assignments.

Cast lists for Phoenix plays show that two or three actors regularly played more than one role, and this is quite likely to have happened in The Dukes Mistris. The parts most suitable for doubling are the minor "servant" and "officer" roles, which may well have been played by the actors who took the parts of Ascanio, Silvio and Strozzi

(Valerio, who dies at V.i, may have been the "guard" of V.iv, where these characters appear again). At a more individualised level, Scolopendra appears only in the early part of IV.i and doubling probably occurred here also. While she could have been played by the actors who played Leontio, Bentivolio, Strozzi or Euphemia, I suggest that the role is more likely to have been doubled by the actor of Pallante. He would have had ample time to change into and out of the part. Pallante leaves at the end of III.iii, and Scolopendra enters at IV.i.26.1 (not only are there twenty-six lines between exit and entry, there is also the act interval music, the dance of Horatio and Fiametta, and the song after IV.i.6), and there are sixty-two lines between Scolopendra's exit and Pallante's reappearance at IV.i.188.1. It seems most probable that both Scolopendra and Fiametta were played by adult male actors, thus heightening the comedy of their ugliness and the farce of the final duel of the two rivals. Moreover, four boys were already needed to play Ardelia, Euphemia, Macrina and Aurelia. The play as a whole could be played by ten adult and four boy actors, with extra attendants, officers and other *Mutes* as available to aid the court setting and add to the revelry.

T. J. King has noted the increase in the proportion of plays that could be acted with minimal use of the stage areas after 1621; the above stage, the trapdoor and a discovery space are all demanded less frequently.¹⁴ The Dukes Mistris is a good example of this. There is no use of upper stage (except perhaps for the songs) nor

trapdoor, no need for complex discoveries, and few crowd scenes occur (even these are limited to the courtiers and attendants surrounding the Duke). Shirley makes moderate use of stage effects and spectacle, and no use of sensational effects. The action of the play is generally made clear by stage direction and in dialogue. The play conveys a sophisticated elegance of action and staging that is appropriate for tragicomedy and for court and Phoenix audiences, the very qualities that Shirley commends in the Queen's Men's performance of his Grateful Servant: "graceful and unaffected action".

Consideration of the contemporary staging of The Dukes Mistris has many ramifications for a modern production, although of course a modern director may not be able (nor, in many cases, wish) to recreate the original performance. Whether a director chooses a Renaissance, modern or other historical setting, retention of the open stage would seem most practicable in order that asides, soliloquy, and language in verse can be realised without undue strain. Likewise, the quick movement and changes of scene demand a streamlined set that is uncluttered and not specifically localised. A simple structure of stylised arches, steps and platforms would provide variety without detracting from the flexibility of the Caroline stage. Costumes, on the other hand, as in the Renaissance, could be elaborate and colourful, conveying the splendour (and at least in the early acts, perhaps the brittleness) of court life. Through costume materials, the colouring of the set and use of lighting,

a production could immediately build a tragicomic atmosphere (neither the soft light colours of comedy nor sombre colours of tragedy should dominate; Euphemia is dressed in black, but the courtiers in the midst of their revels are brightly dressed). Fluid lighting in particular could be used to intensify and reflect the swift changes of mood throughout the play (bright but slightly harsh lighting for the court revelry scenes, perhaps, and sidelighting to create sharp shadow for Leontio's melancholy entry in V.ii). Since the "revels" are an integral part of the plot and have a strong influence on atmosphere, music, songs and dance should be retained, at least where they occur within the acts. The interval would fall most naturally where music opens the scene, that is, before IV.i. Similarly it would seem best for the two ugly women to be played by male actors, to bring out the humour of the subplot (and incidentally to evade accusations of bad taste, from which the subplot has too often suffered).

Whatever the setting, the blocking of a modern production of the play should take into account the importance of balance and contrast in character and theme. The comparison of Ardelia and Euphemia, Fiametta and Scolopendra, and the spectrum of lovers demands to be reflected in the action. This can be explicit, as at IV.i where Fiametta and Scolopendra are overtly compared, with supporters on both sides in parallel formation (i.e., Horatio and Ardelia supporting Fiametta,

Valerio and Macrina supporting Scolopendra), or in the form of visual analogue. The blocking of Horatio's admiration of Fiametta, for example, should mirror the Duke's admiration of Ardelia; and Euphemia's confrontation with the Duke and Ardelia could be linked visually to the "duel" of Fiametta and Scolopendra.

Political analogies (see pp. 42-52) are less easy to express. If a contemporary Caroline setting is used, however, the conflict could perhaps be illuminated in terms of Puritan costuming of the Duchess and Leontio. Although this would exaggerate the thematic issue, it would make a modern audience aware of political implications.

Several scenes have complex action, with two or more "groups" of characters talking at cross-purposes or in extended group asides, so that the dialogue shifts from one group to another. Staging must recognise shifts in focus and utilise different areas of the stage (with their varying strengths) to reflect them. Just as the hidden Bentivolio has an effect on tension and mood in the garden scene between Ardelia and the Duke, so the action is affected by groups of characters watching or ignoring a particular group or character who is speaking. Thus, for example, the conversation in II.ii between the Duke and Leontio (II.ii.16-34) and the introduction of Fiametta (II.ii.60-85) would best take place against a background of revelry, courtier conversation and activity that ignores the spoken focus. At Euphemia's

entry immediately following, however, the background action should stop, with all characters falling silent and showing tension (as indicated by Valerio's short line, "Away, here's like to be a Storme"), to centre all attention on the Duchess and potential confrontation.

Finally, any potentially confusing scenes in the text would need to be clarified. Euphemia's confrontation scene is a good example of a passage in which Shirley has not provided adequate directions (explicit or implicit) for movement, despite apparently complex action. The passage II.ii.130-44 in particular demands comment. Ardelia cannot entirely leave the stage, and yet her claim that she has not heard the Duchess must be made feasible but not incontrovertible, so as to support the necessary ambiguity of her role. At the same time, the Duchess' rhetorical tirade clearly requires the attention of Duke and Court. Both Leontio and Ardelia apparently stand apart (Leontio dare not "observe" her, ll. 90-1; and Ardelia "dare not heare" her, l. 104) and Ardelia may physically cover her ears in a corner of the stage. This may appear too farcical a gesture, and perhaps a more practical suggestion is for her to veil herself or raise a hood over her head. The disparity between her answer to Leontio's question (l. 130) and his apparent conviction that she has heard (ll. 133-6) would be clarified if Leontio, standing near Ardelia, has finally turned to watch Euphemia and poses the question in a rhetorical manner while transfixed in rapt adoration. Ardelia

(aroused) could respond and move back to the central stage, while Leontio continues to gaze until abruptly jerked from his reverie by Ardelia's address to the Duke (cf. his earlier distraction, where he similarly fails to hear Valerio and Silvio at I.i.48-63). Leontio's following comments on her address (ll. 133-4, 136) thus become straightforward asides, as I have made them in the text, which voice the case against Ardelia and suggest that she may indeed be "cunning" and not truly ignorant of Euphemia's suit. His criticism provides a dramatic link between Bentivolio's total faith in Ardelia (in II.i) and his accusations of III.i. By l. 38, Leontio has moved forward and can address Ardelia directly. He is supporting Euphemia by his satirical speech, and stage blocking could reinforce the relationships established by setting him next to Euphemia in opposition to the Duke and Ardelia. Ardelia's subsequent prayer for forgiveness may, moreover, visually echo Euphemia's suit if she herself kneels at l. 145. Euphemia's words at l. 151 would also be given added significance if Ardelia is still kneeling. The Duke's abrupt "She raves" (l. 158) might then accompany his physical raising and reassurance of Ardelia. Such stage directions are, of course, conjectural, but a modern production would need to consider similar alternatives.

b. Music.

Stage directions in The Dukes Mistris show that the

original performances included a substantial amount of music, and it is the abundance of musical entertainment that most clearly distinguishes the play from others of the period (Appendix B includes three songs which could be used for a modern performance). Markward notes that about 90% of the Phoenix plays included music and 60% included song,¹⁵ but Shirley rarely uses more than one song in each play. The Dukes Mistris, with its three songs and two dances, is on a par with The Triumph of Peace (a masque) and The Bird in a Cage (four songs) - which attacked Prynne for his Histrion-Mastix, and was presumably also written with court performance in mind.

Neither words nor musical settings are present in the 1638 Quarto, however (as is the case with many seventeenth century play-texts). The music was probably written on separate sheets and kept by the court or playhouse musicians, and printers were unlikely to take the trouble to track down play-songs absent from their copy.¹⁶ One song has nevertheless been assigned to The Dukes Mistris. Gifford astutely conjectured in his edition of the play for the Works that the song which is first read to Fiametta by Horatio (III.ii.13ff.) and later sung (IV.i.6ff.) was the poem "One that loved none but deformed Women", published in Shirley's Poems of 1646. The subject and tone agree with Horatio's humour, and the discovery of a musical setting for this poem further supports Gifford's conjecture (see below).

The music of the play is not merely extraneous material intended to divert the audience, although

entertainment was of course part of its effect. The music has first of all a naturalistic function in the play, and is integrated loosely into the action by the "revels" framework (see I.i.81-2, 354-6). The Dukes Mistris is set at court amid revels and triumphs which the Duke has ordered for Ardelia's benefit, and the song and dance thus provide examples of such revelry. The revelry also highlights the amorous and somewhat frenzied atmosphere of the court of Parma, and at the same time mirrors the revels of the Caroline court, in which The Dukes Mistris itself was performed. With its elegant song and dance, graceful figures and ridiculous but colourful subplot, it has affinities with the much more lavish and spectacular court masques.

Within this framework of revelry which the music as a whole supports, each piece has its own particular function. The first song of the play is called for by the Duke at I.i.293-6: "Musicke, the minuits / Are sad i'th absence of Ardelia, / And moove too slow, quicken their pace with Luts, / And voices." William Bowden believes that this song is essentially extraneous, giving an "impression of opulence" to the Duke's presence; but it also characterises him deftly as a lover who is melancholic in the absence of his mistress.¹⁷ The context demands a sophisticated but light love song.¹⁸ The traditional attitudes to music as expression of and cure for love are both present in this scene, although the "cure" is clearly not effected, for the Duke shows

himself still subject to inconstant moods ("No more; we will be Musicke of our selves," l. 297). Like Orsino in Twelfth Night (1600), the Duke is indulging himself in the "food of love", but "harmony" and peace of mind are not achieved. The music also gives point to the images of revelry and sound that follow, and prepares for a change of mood. The threatening undercurrents relating to Leontio are left behind for amorous praise of Ardelia before and after her entrance. The scene would be comprehensible without the song at this point, but characterisation and mood would suffer.

The second song called for is a dialogue forming part of the Duke's "entertainment" of Ardelia. The dialogue, a form related to recitative (becoming established in Europe in the early seventeenth century), was much in vogue in the 1630s. The theme of most dialogue songs was love, and they usually had a pastoral or mythological subject. An example of a dialogue-song by Shirley ("Strephon and Daphne"), with music by William Lawes, occurs in The Cardinal.¹⁹ Bowden suggests that the song here provides "verisimilitude to court life" and is "one aspect of the Duke's wooing of Ardelia".²⁰ Both functions are relevant. The dialogue-song and the dance led by the Duke and Ardelia at II.ii.35 again exemplify the amorous revelry of the court. The speech that follows the song would moreover have added signif-

icance if the song's subject was courtship of an unwilling mistress. In this way it would fulfill the function of a serenade or seduction song.²¹ The Duke's query, "How likes Ardelia this?", might then refer to both music and theme, and Ardelia's compliment become deft evasion. This is of course hypothetical, yet the coy question-and-answer lyrics of many of the dialogue songs of the period make the suggestion seem highly plausible.²²

Horatio's poem, read to Fiametta at III.ii.13ff., has "a voice, and tune put too't" in IV.i.: "'twill give / Us breath, if the Musitians exercise / Their voice upon the song I made" (ll. 3-5). Reading a poem prior to singing it was not uncommon in Renaissance drama, and may indeed have been frequent practice at social gatherings.²³ As Bowden points out, the song and passage as a whole is a "burlesque of an ordinary romantic courtship".²⁴ Shirley inverts a common situation for comic appeal: instead of presenting us with the unromantic, ridiculous or repulsive suitor who sponsors so many of the love serenades of the drama,²⁵ he makes the object of the serenade ridiculous. Gifford's conjecture is completely acceptable: the song from Shirley's Poems is not only apt but repeats (or introduces) threads found in the dialogue of the play itself: "frizled, and curld haire" (III.ii.53), "pearls" in the eyes (IV.i.64-5), cheeks swelling like the winds (II.ii.61-2), red and black complexion like a "Town a-fire" (cf. IV.i.96-101), and of course the idea that the lover of an ugly woman

will not be made a cuckold, even by the devil himself (II.i.52-6). The song, like the subplot as a whole, is not only comic in itself; it also provides a mockery of the love-making in the main plot and intensifies the inversion of Platonic love. Just as Horatio can praise his mistress amidst a circle of "admirers", he can serenade her in good romantic fashion.

Only one of the two dances is specified in the play; Horatio and Fiametta enter onto the stage at IV.i dancing a coranto. Coranto music was played in triple time and the dance had a lively step consisting of two singles and a double, with a hopped or skipped step before the first beat of every bar.²⁶ The swiftness of the dance explains Horatio's breathlessness at IV.i. 1-2, and also suggests that Fiametta is of a wanton nature, not the pure Platonic mistress that Horatio is hoping for.²⁷ Since this scene burlesques the love-making of the main plot, it would be appropriate for the dance of II.ii, led by the Duke and Ardelia, to be of a more elegant and stately nature, a dance such as the alman, which often preceded the coranto in dance suites, or the pavan, "a slow and dignified court dance".²⁸

The dance entry at IV.i has the further mechanical function of connecting the action with the inter-act music preceding the scene. Inter-act music was well-established in the private theatres by the Caroline period (the Phoenix and Blackfriars were well-known for their fine musicians) and it is likely that the acts

of The Dukes Mistris were separated by such music-filled intervals, long or short.²⁹ Intervals were necessary in the indoor playhouses to allow candles to be trimmed, and the music was an additional bonus. Shirley has not managed to integrate the music in every act, but the music and dialogue song preceding II.ii suggests that a short interval occurred between scenes here. The Duke's comment at the close of Act I may also have led into inter-act music: "Lead on, ther's something of more ceremony / Expects our presence, Italy is barren / Of what we wish to entertaine Ardelia" (I.i.354-6).

The music of The Dukes Mistris thus serves several purposes: mechanical (the connection of Act and inter-act music), evocative (court verisimilitude), characterising (the Duke as melancholy lover), comic (Horatio's song) and affective (the dialogue "seduction" song and the intensification or preparation of mood). None of the songs are extraneous although (since no lyrics are available for the two main-plot songs) it is difficult to say how relevant they were to the context. The nature of tragicomedy and the stress on love in the plot limits the significance of such music, but Shirley has been careful to combine entertainment with integral function.

VII. THE DUKES MISTRIS IN CONTEXT.

The Dukes Mistris has strengths that place it among the best of Shirley's tragicomedies. Like the comedies of his "master" Jonson, the play relies on varied repetition of a theme, through which Shirley creates effective theatre. The scheme of lovers and servants may be less precisely defined and less brilliantly realised than that of Jonson's fortune-hunters, but the same kind of formal principle lies behind both systems. Shirley makes use of this principle throughout his works, and it is most effective in his comedies. Schematisation that intensifies the light-hearted intrigues of comedy tends to allow only a circumscribed and narrow psychology, and for modern tastes this weakens his serious plays.¹ Traditional morality and decorum take the place of profound thought and development of character.

As with Jonson's plays, it is pointless to condemn The Dukes Mistris for flat characterisation; moral and social meaning is not revealed through character but through the structure of the play as a whole. Didacticism is much less prominent in Shirley than Jonson, but the ideas of the play are often presented through the oppositions and parallels of character and situation.

The scheme of the play takes the genre into consideration - the lovers range from the sentimental, near-tragic Leontio and Euphemia to the comic Horatio

and Fiametta. The Duke's mistress and her lover are poised between tragic and comic. Ardelia has the wit of Shirley's comic heroines but is placed in the dire circumstances of his tragic heroines; Bentivolio is both romantic and rash, and his tragic gestures are undercut by comic misunderstandings.²

The language of The Dukes Mistris, like that of Fletcher's tragicomedies, aims at clarity and courtliness, and Shirley (again like Fletcher) stresses intrigue and not tragicomic "wonder". As with characterisation, these emphases have led to modern condemnation, but the play should be judged with its conventions and aims in mind. The Dukes Mistris is successful within the limits of its kind.

Shirley's tragicomedies as a group have less appeal to the modern reader or spectator looking for depth of character and philosophical content than to the contemporary audiences who admired intricate plotting, surprise and neat resolutions. In favour of such plotting, Shirley rejects much of the display and static rhetoric of Fletcherian tragicomedies in The Dukes Mistris and his later tragicomedies. The Young Admiral, the most popular of Shirley's tragicomedies in the Caroline period, is more closely allied to the Fletcherian mode (as is the earlier Grateful Servant), but even here, Shirley avoids the most extravagant elements of his source (a play by Lope de Vega) and instead concentrates the schematic structure.³

While schematic character oppositions are found in The Dukes Mistris as in The Young Admiral, they are not linked with the exaggerated and unresolved conflict between love and honour. The play is more clearly intrigue-driven and looks forward less to the heroic tragedy of the Restoration than to moral tragicomedies such as Shadwell's Royal Shepherdess (1669) and Aphra Behn's The Forced Marriage (1670) and The Dutch Lover (1673). Nor are the characters prone to the sudden and gratuitous shifts of stance that occur in The Young Admiral, The Grateful Servant, and Fletcher's tragicomedies. Although Euphemia turns from passivity to wrath in II.ii, she is provoked by Ardelia's words; in contrast, Cesario's changing attitude to Alphonso and Vittori in The Young Admiral is brought on only by the turbulence of his passions. Shifting of stance in The Dukes Mistris is more often a response to developments in the plot than a vehicle for emotion and pathos alone. The play escapes the excesses of over-refined sentiment although at the same time the issues raised by the intrigue are never dealt with in any great philosophical depth.

The thematic relevance of the subplot strengthens the play at the same time as its grotesque humour balances the sentimental elements of the main plot. Shirley manages to blend the plots and conventional tragicomic character types and plot devices in such

a way as to create a light-hearted satire of court Platonism and a critique of personal rule as well as conventional romantic intrigue. The subplot, moreover, blends elements of Jonsonian humours comedy with the kind of social comedy that is utilised more powerfully in Shirley's plays of London life, comedy which has been seen as the forerunner of Restoration comedy of manners.⁴ Horatio is both humours character and satirist, and the dual function of the subplot (comedy in its own right and comment on the lovers of the main plot) enriches the play as a whole.

The Dukes Mistris diverges to a certain extent from the Fletcherian form of tragicomedy that Shirley had adhered to earlier. Far from being a mere "caricature" of conventional elements, the play deserves to be ranked among Shirley's best tragicomedies, along with The Gentleman of Venice and The Royal Master (1638). The language of The Gentleman of Venice, with its sustained strain of garden imagery relating to the employment and apparent rank of Giovanni, gives this play a depth that The Dukes Mistris lacks; the finely-drawn character of Domitilla gives prominence to The Royal Master. Those reminiscences of earlier plays that exist in The Dukes Mistris are most often used in a very different context; the plot appears to be built on Shirley's own schema rather than on any single source.

Comparison of The Dukes Mistris with Shirley's

best comedies and tragedies is more likely to illuminate the play's deficiencies, but these are partly the deficiencies of a genre which no longer aimed at "wonder" and "admiration" as Guarini (and Shakespeare in his late Romances) had done. Philosophical depth and a universal perspective are replaced by a sense of man's social and moral responsibility. Characters are portrayed in action, not thought - Leontio alone gives any evidence of inner conflict on stage, and even he makes his decisions quickly and with little debate. Shirley's morality is simplistic but clear; the strengths of the play lie in his ability to synthesise and formulate his material in a dramatically effective way, and in the skill with which he leads the reader "to the upshot as it were of a passage, [after which] hee then takes you of with a contrary which you would nere expect".⁵

Shirley's skill as a dramatist is evident in the play in the way he organises a graduated series of climaxes, and structures the scenes to ensure that the tragicomic tone remains dominant. The requirements for staging show his awareness of the resources of the Queen's Men and their theatre. Song and dance make up much of the play's spectacle, and the action provides several strong roles which give histrionic opportunities to a good number of the company's actors. The emphasis is placed on elegant display and devices of intrigue rather than on sensational effects.

Even the comic subplot relies on staging within an elegant context for much of its humour.

The dense imagery and powerful language of earlier Renaissance drama is never attempted in The Dukes Mistris. Shirley aims for clarity, decorous court compliment and smooth conversation. Common expressions and sentiments recur throughout his work: the numerous analogues indicate that phrases and images are used repeatedly in similar situations. Characters confused by love complications identify themselves with pilot-less ships in a storm; women cornered by lustful lovers are hunted deer who stand on a precipice; shame or grief is characterized on the face in red letters; grief and loss transform lovers to statues, monuments or marble. Certain situations also recur: chaste women rejected by their lovers for a new mistress forgive and bless the couple in passive acceptance; distressed lovers declaim on their faithfulness and sorrow after their partner's death;⁶ and courtiers proclaim their infinite and unpayable debt to each other.⁷ The plays are weakened by such repetition, although variation in expression can bring a certain amount of freshness to these common ideas and situations. On the other hand, the language of The Dukes Mistris achieves variety at a broader level. It ranges from the hyperbolic love language of the Duke and Leontio to the satiric bluntness of Horatio and Valerio.

Significantly, between these two extremes stands Ardelia, whose plain speaking to the Duke and to Bentivolio is honest, clear, and yet also decorous. Her language often stands in a normative relation to that of the lovers. The success of the language of the play can be seen not in terms of originality and allusiveness, but in its order and decorum.

The Dukes Mistris, despite its limitations, never becomes effete and dramatically incoherent like the amateur courtier plays that were being written in the period. A comparison with Thomas Killigrew's Claricilla, written in early 1636 (and one of the better cavalier tragicomedies) underlines the strengths of The Dukes Mistris and Shirley's distance from the courtly playwrights. There are similarities between the two plots - Seleucus, like Leontio, is an initially good man who is led towards treason by infatuation with Claricilla, a woman beloved by several others. The plot is well-constructed, but the language of the play is far more precious than that of The Dukes Mistris. The play is written in prose, imagery is almost non-existent, and court compliment is more abstract, spoken at greater length, and laden with refined circumlocution. Compare, for example, Leontio's repentance at V.iv.111-18 with Seleucus' turgid repentance (V.x.37-44):⁸

Madam to your virtues which my mischiefs
still have hunted thus low I bow, and when
with repentant tears I have wash'd the way
let my last breath finde your faith. That

I lov'd the rate I would have paid speaks how much; and since from him I derive these miseries, by his power which you have bow'd to I beg and conjure your mercy that it may in pardon finde me; and then with a wound here I'll give Balm to those under which my honour now languishes.

Leontio's speech is not a particularly powerful or impressive one in The Dukes Mistris, but it far surpasses that of Seleucus in clarity, conciseness and strength of expression.

The Dukes Mistris is by no means a great play, but it is successful within the limits of the genre. Shirley provides variety of entertainment for the "various pallates" of his audience - a well-constructed scheme and "cunning plot", a strong "story" consisting of several romantic intrigues, the satiric wit of Valerio and Horatio, and elevated language ("lines") in the passion of Leontio and the Duke and the pathos of Euphemia's speeches. The revelry of song and dance and the farcical action of the subplot add to the broad appeal of the play. It may never reach the heights of Websterian passion nor the intensity of Middleton, but it does achieve the polished style that Guarini demanded of tragicomedy.⁹ The perspective of the play, as in Fletcher, never widens beyond the human, and consequently there is no real wonder at the happy resolution: but such wonder would conflict with the stress on human responsibility. The final reconciliations apply conventional morality smoothly (if too swiftly) and

the threads of the plot are adroitly manipulated rather than unravelled in the reversals of the dénouement. The humour of the subplot with its burlesque of the Neoplatonic love cult, the political relevance of the love theme, the well-drawn and contrasting heroines, the restraint in use of plot device, and the sometimes impressive movement of the language - with its clarity, wit and decorum - make The Dukes Mistris good theatre and a play worthy of consideration. Shirley moves away from the abstractions of courtly debates on love and honour toward tragicomedy of romantic intrigue tempered with honour, elegant "show" and contemporary comment.

VIII. THE EDITION.

a. 1638 Quarto.

Collated Copies

Following is a list of copies of the 1638 Quarto which have been collated for this edition. The list includes sigla used, with division by imprint. An asterisk indicates a copy examined firsthand rather than on microfilm.

Imprint: William Cooke

- BR Central Library, Bristol (copy examined in xerographic reproduction).
- E2 National Library of Scotland, Edinburgh* (direction line frequently cropped). (H.30.f.15(5))
- EU2 Edinburgh University Library, Edinburgh.* (JA 124/1)
- L1 British Library, London. (644.c.54)
- N Newcastle University Library, Newcastle-upon-Tyne (direction line sometimes cropped).
- O2 Bodleian Library, Oxford (direction line sometimes cropped). (MALONE 199 (5))
- Y1 Yale University Library, New Haven, Connecticut. (Eliz. Club)

Imprint: Andrew Crooke and William Cooke

- EU1 Edinburgh University Library, Edinburgh* (some damage to page corners, with occasional loss of type). (JA 166)
- F1 Folger Shakespeare Library, Washington, D.C. (ac 5102)
- HN2 Huntington Library, San Marino, California. (22180)
- O3 Bodleian Library, Oxford. (MALONE 253 (S))
- O4 Bodleian Library, Oxford (headline frequently cropped). (MALONE B.166 (S))
- Y2 Yale University Library, New Haven, Connecticut (some damage to page corners, with occasional loss of type; close cropping of direction line). (Th Sh66 638)

Imprint: Andrew Crooke

- C Cambridge University Library, Cambridge (headline frequently cropped; no epilogue). (Syn. 7.63.38C⁴)
- E1 National Library of Scotland, Edinburgh.* (Bute. 551)
- F2 Folger Shakespeare Library, Washington, D.C. (headline sometimes cropped). (ac 6723)
- HN1 Huntington Library, San Marino, California (direction line frequently cropped). (69446)
- L2 British Library, London. (UMF 935)
- O1 Bodleian Library, Oxford. (4° S.2. ART. B5)
- Y3 Yale University Library, New Haven, Connecticut. (Th Sh66 6386)

Publication

Shirley left London for Ireland in 1636. During his absence, a quarto edition of The Dukes Mistris was published. This was the only edition of the play to be printed until the publication in 1833 of the collected Works of Shirley, prepared by William Gifford and Alexander Dyce.¹ No further edition of the play has been published or prepared in dissertation.

On March 13, 1637/8, The Dukes Mistris was entered in the Stationers' Register to the publishers and booksellers Andrew Crooke and William Cooke.² The entry reads as follows:

Master Crooke and William Cooke. Entred for their Copie under the hands of Master WYKES and Master Aspley warden. a Play called The Dukes Mistris. by JAMES SHIRLEY vj^d.

The play was duly printed for thse stationers by John Norton, junior, in a quarto edition dated 1638.³

The partnership of Cooke and Crooke appears to have been formed specifically in order to publish Shirley's plays during his absence from London. Allan H. Stevenson has explored

Shirley's movements between England and Ireland and his publishing arrangements in a series of articles, and I owe much of the following information on the Cooke-Crooke partnership to his work.⁴ It is probable that Shirley made one trip to London during the spring of 1637 in order to procure actors for the Dublin theatre and make arrangements with his publishers regarding the printing of old and new plays.⁵ Stevenson conjectures that Shirley formed an agreement with Cooke and Crooke during this visit, prior to their first joint entry in April 1637.⁶ Crooke, unlike Cooke, had no previous publishing involvement with Shirley. He was presumably approached owing to his Dublin connections, for his brothers John and Edmond were opening a bookshop in Dublin in 1637-8.⁷ The close association of the London and Dublin shops is supported by the 1638 edition of Shirley's The Royal Master: entered to Andrew and John Crooke and Richard Sergier on the same day as the entry of The Dukes Mistris, the play was printed in two issues, one to be sold by John Crooke and Sergier in London, the other by Edmond Crooke and Thomas Allot in Dublin.⁸ The partnership therefore was able to provide a direct link through which Shirley could continue to send packages of plays and carry out business with his publishers.

The Dukes Mistris was the sixth play to be printed under the joint imprint. The first three plays, dedicated to English Lords, were probably given to the publishers at the time of the contract. The following two (The Gamester and The Example) were printed by John Norton in 1637; both

lack dedications. Stevenson conjectures that these "London" comedies were considered inappropriate for the new Irish stage and were thus left with the publishers on Shirley's departure.⁹ The Dukes Mistris also lacks a dedication; however, this does not imply that the play was published without the author's consent. Shirley consistently attached dedications to his plays when in England; but of the plays printed during the period of his Irish residence, only The Maid's Revenge and The Royal Master adhered to this custom. The latter, moreover (given its first performance on the Irish stage and sold in Dublin), is dedicated to an Irish Earl. Shirley's customary procedure was revived as soon as he returned to London in 1640; the dedication of The Opportunity (registered with four other plays in 1639 and presumably sent from Ireland in the same package) indicates that it was added when Shirley found the play "emergent from the Presse". No expression of annoyance is present in the dedication. The omission in The Dukes Mistris, therefore, merely supports the hypothesis that Shirley was not closely involved with the printing of the play.

It is possible that Christopher Beeston, manager of the Phoenix theatre, was involved in the agreement and that the manuscript handed over was his copy. However, neither The Gamester nor The Dukes Mistris appears in the list of plays protected for the Phoenix and William Beeston in an edict of August 10, 1639,¹⁰ which seems to imply that the theatre no longer had rights of publication for the plays. Moreover, as mentioned above, the play was entered in the Stationers' Register on the same day as The Royal Master, written and

first performed in Dublin. This link suggests that both plays were sent back together from Ireland. No final statement can be made, although two explanations appear most likely. The Dukes Mistris may have been left with the stationers on Shirley's second departure from England in early 1637 (along with The Gamester and The Example) or Shirley may have taken the play to Ireland with a Dublin performance in mind, and later sent it back for publication with The Royal Master. The evidence certainly points to Shirley's authorisation of the printed text, despite the lack of a dedication.

Both Cooke and Crooke were involved with play publication. Andrew Crooke was a Master Stationer and the longer-established of the two partners; his seniority is no doubt the reason why his name appears first on all combined imprints. Crooke took his freedom on March 26, 1629, and was to continue as publisher and bookseller with much success until his death in 1674.¹¹ His shop, the Green Dragon, was advantageously situated in St Paul's Churchyard, a popular meeting place for city dwellers and men from the country alike. Crooke's trade largely consisted of plays, although he is best known for the first authorised edition of the Religio Medici, by Sir Thomas Browne.¹² He had no publishing involvement with Shirley until the partnership with Cooke brought him the playwright.

William Cooke took his freedom on June 27, 1630,¹³ and in early 1632 set up near Furnivall's Inn Gate in Holborn, at the old address of his previous master, John Grove.¹⁴ Grove had published two of Shirley's plays (The Wedding, 1629, and The Grateful Servant, 1630) prior to his move away from

Holborn in 1631. The proximity of the shop to Shirley's residence near Gray's Inn may have been the reason for Shirley's choice of publisher.¹⁵ Cooke was to publish (independently and in joint ventures) thirty-one of Shirley's works. He had produced four of the plays and two masques (including three editions of The Triumph of Peace) before Shirley's removal to Ireland.¹⁶ Cooke published both plays and law books; his name disappears from surviving records after 1641.¹⁷

Manuscript Copy

In forming conjectures about the type of manuscript of The Dukes Mistris that was used by Norton's printing house, I am guided by the principles established by Sir Walter Greg and R. B. McKerrow.¹⁸ The two broad classes of dramatic first editions are: a) those which appear to derive from the author, either his "foul papers" (or rough draft) or a fair copy of these made by himself or a scribe; and b) those which show evidence of theatrical use (i.e., the prompt-book or a manuscript copy with managerial additions to assist performance).¹⁹ The Dukes Mistris appears to have been printed from the former type of copy.

Evidence of provenance is to be found especially in stage directions, speech prefixes and lacunae or "embranglements" (as Greg calls confused passages) within the text. The Dukes Mistris contains all the signs of authorial copy. Irregularities and ambiguities occur in the text to make the hypothesis of stage provenance highly unlikely. Prompt copy would have almost certainly clarified such confusions.

Names of two characters are assigned inconsistently. As mentioned below (p. 196), Leontio is variously called Leonato

(and once Leonate, although this may be a misprint or misreading of copy). The early scene in which Macrina is in attendance on the Duchess gives Macrina in the entrance direction, but La. as her speech prefix (no doubt an abbreviation for the more vague "Lady"). Prompt-copy would probably have regularised such names, although in no case is a speech wrongly assigned by its speech prefix.

Some stage directions show a lack of detail and the "indefinite specification of supernumeraries"²⁰ that characterise the vague and mood-oriented descriptiveness of authorial copy (as opposed to the terse detail of prompt directions). Thus courtiers "passe by neglectfully", entrances of main characters are accompanied by "Ladies" and "officers" or enter "guarded", and Leontio enters "melancholy". Some directions do indeed indicate action and properties, especially in Act V where Ardelia "shewes a Pistoll", Valerio "goes behinde the hangings" and later "falls into the Stage", doors are opened, and Bentivolio "wounds Valerio behind the hangings". However, all these directions could quite easily have been provided by Shirley, who already had ten years of experience writing for the same company and theatre, and would have been well aware of the capacities of the Phoenix stage and the Queen's Men.

Moreover, in several instances, stage directions are defective or completely lacking when obviously necessary. In Act IV, for example, Fiametta is sent off by Horatio to greet Aurelia and Macrina; while there is a re-entrance direction given for her, the original exit is not specified. More vague still is the direction later in Act IV (l. 205) after Ardelia's entry. Subsequent action makes clear that all characters but Valerio and Ardelia have left the stage on the

one "exit" direction after the Duke's speech. Prompt-copy would clearly have had to provide greater detail at this point. Likewise, there is no specific direction for Leontio's death in Act V, and music cues are of the most general kind. These matters might easily have been overlooked by the author, to whom conception and action were clear enough; but prompt-copy would not leave them unclarified. Nor are there other signs of prompt-copy in the play: there are no early warnings to actors for entrances, or directions for preparation of hand and stage properties before they are needed.

I conclude that prompt-copy was not the basis of the manuscript used in printing the play. However, the edition seems to be too tidy to stem from Shirley's foul papers; although crowding of directions and speech lines does occur, much of this could have arisen in the printing house. Nor are there any completely garbled passages which might point to illegible revisions, omissions and additions. One can postulate that Shirley had in his possession either the foul papers of the play from which a fair copy was made, or a second draft of the foul papers, which he was able to hand over or send to the publishers. Copy may quite possibly have been holograph, with inconsistencies not completely smoothed out in copying.²¹ One cannot from the available evidence definitely attribute the manuscript copy to Shirley or to a professional scribe; but it is fairly certain that the text, in essentials, represents Shirley's own intention.

The Printing

The printer John Norton, junior, was by his own statement an apprentice and journeyman in the King's printing house for

eight years (under Bonham Norton, probably a distant relation), and was admitted to the livery in 1625.²² He formed a partnership with Nicolas Okes in 1628, and in 1630 his name appears linked with that of Okes in a list of Master Printers.²³ During the period of his partnership, he was clearly working from Okes' printing house in Foster Lane;²⁴ from this address would have come the first works he printed for William Cooke, a piece by Thomas Bancroft and the three editions of Shirley's The Triumph of Peace in 1633, and Shirley's The Traitor in 1635. However, differences between the partners eventually led to a split. Norton lost his press sometime late in 1635 for aiding the erection of an unlawful press and for taking formes and letters (i.e., of type) from Okes' printing house;²⁵ the action may have been related to the increasing involvement of Okes' son John in the printing house.²⁶ Certainly, in 1637, Nicolas Okes was petitioning for his son to replace him as Master Printer and disputing Norton's claim to the title as his partner.²⁷ The list of Master Printers (made in the spring of 1636) notes that "now [Norton and Okes] sett up 2 presses";²⁸ this may suggest that Norton had set up elsewhere once his press was restored to him by the Court order of January 1635/6.²⁹ He certainly took with him and continued to use ornaments which he had acquired from Okes.³⁰ There is no evidence of the new location of his press, at which would have been printed The Gamester, The Example (late 1637), and The Dukes Mistris. Although Norton continued to operate, he was unable to secure his title again until 1639, and he died soon after, leaving his family in poverty.³¹

The Gamester and The Example preceded The Dukes Mistris through Norton's press only by months (The Gamester was entered

in November 1637);³² Henry Killigrew's play The Conspiracy was also printed by Norton for Andrew Crooke in 1638. A brief comparison of copies of the three plays with The Dukes Mistris brings several similarities to light. The same watermark recurs within each (though not consistently), ornaments are reused, specific type shortages occur (e.g., The Gamester utilises VV in gathering F and swash italic I in the text as a whole), and identifiable damaged types appear (e.g., the damaged italic k that occurs in The Dukes Mistris appears in The Conspiracy and The Gamester). However, the title-pages of the plays show no evidence of a single typesetting being reused with appropriate changes, and there is no reason to suppose concurrent printing of any two of these plays.

Variant States

The Quarto of The Dukes Mistris appears in three states, marked by variant imprints on the title-page (part of the half-sheet A) which assign some copies jointly to Crooke and Cooke, and other copies to each stationer independently (see Figs. 4-6). The alterations constitute variant states and not reissue; the variant imprints are not consistent with variants in following sheets (bound indiscriminately) and therefore changes were clearly made during continuous printing. The reason for the existence of such variant states is likely to be that deduced in the Pforzheimer catalogue: "the joint imprint was designed for the trade [i.e., other booksellers] and the special imprints for the portions of the edition that each publisher handled personally".³³

THE
 D V K E S
 M I S T R I S,

As

IT VVAS P R E S E N T
 ed by her *Majesties* Servants,
 At the private House in
Drury-Lane.

Written by
 JAMES SHIRLY.



LONDON,
 Printed by JOHN NORTON, for ANDREW
 CROOKE, 1638.

Fig. 4. Title page of The Dukes Mistris: single
 imprint (Andrew Crooke;
 from B1).
 (National Library of Scotland, Bute.551)

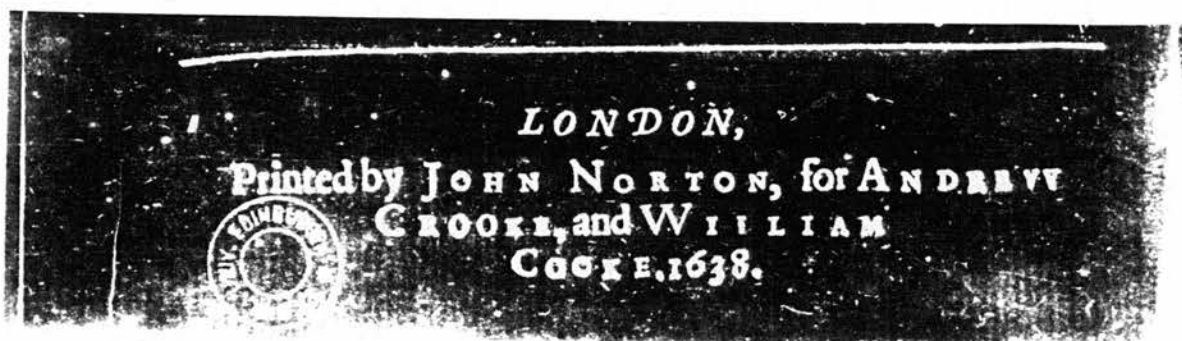


Fig. 5. Variant state: joint imprint
 (William Cooke and Andrew Crooke; from EU1)
 (Edin. Univ., JA166)

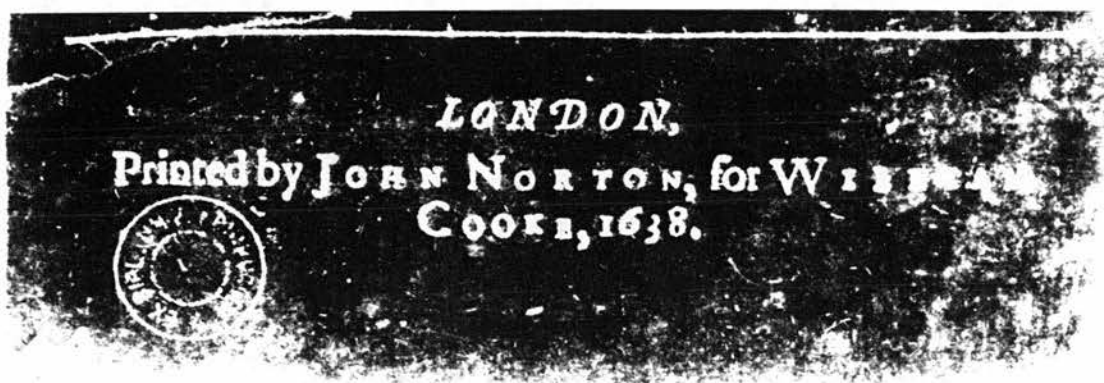


Fig. 6. Variant state: single imprint
 (William Cooke; from EU2).
 (Edin. Univ., JA 124/1)



THE DUKES MISTRIS

Actus Primus.

Enter Silvia, and Valerio.

Si. We are like to have a brave, and jolly time on't.
Va. The Court looks now as if should be after such
 A tempest, what should follow but a calme,
 And sun-beames? where's the *Dutchesse*?
 And yet as the case stands, we can scarce give

That title, all her glory is eclips'd,
 Shee's i'th west, poor gentle woman I can
 But pity her, I meane, *Euphemus*.

Sil. I dare not speake.

Val. Thou mayst speake any thing

That's Courtly, and in fashion.

Sil. But the *Duke*

Val. Is *Duke*, and Heaven preserve him, let him have

His humor, and his Mistresses, what are we;

The worse, nay lets consider like wise-men

We are the better for't, it gives us liberty,

And matter for our dutifull imitation.

Sil. But she was his *Dutchesse*.

Val. What then?

Al.

The Printed Text

The printing of the Quarto is by seventeenth century standards clear and generally careful. The play is divided into five acts, set in roman type with italic prologue, epilogue and accessories (speech prefixes, stage directions and names within the text). Speech prefixes and first lines of speeches are consistently indented. Stage entrances and more elaborate directions are centred on the page, while exits and shorter directions are justified with the right margin. Some few directions show crowding to save space. The spacing between words is usually adequate although type frequently continues without break after mid-line punctuation. There are numerous instances of mixed founts, and several errors which appear to result from foul case. Lines are often somewhat wavy and unevenly justified at the left margin. The type, as in most texts of the period, shows the wear and tear of age, and uneven inking is apparent. Presswork may have been carried out rapidly at times, jarring type loose; in two instances, the final letter of lines extending the whole width of the printed page is blurred or obliterated in some copies, possibly by a bite of the frisket.

Press-variants are found fairly consistently throughout the play, although errors often remain in corrected sheets. There are no completely garbled passages and most corrections involve minor alteration of accidentals (spelling, punctuation, misplaced or dropped letters) and not substantive changes that affect meaning. The sheets of the play are indiscriminately bound and only one copy examined (copy C) consists exclusively of corrected sheets. The edition as a whole shows that the printer made some effort to produce a clear and accurate text

from his copy. A representative page is reproduced in Fig. 7.

Bibliographical Description and Collation

1. Title page

See Figs. 4-6 for title page and variant imprints.

2. Collation

Quarto: A² B-K⁴ [§3 (-A1, E3) signed]: ~~38~~ leaves
unpaginated.

3. Contents

A1^r: Title (verso blank); A2^r: "The Prologue" / 24
lines ("SO various are the pallates of our Age,"); A2^v:
blank; B1^r: Head Title ("THE DVKES MISTRIS") / Beginning
of text ("Actus Primus / Enter...", swash capitals A, P,
E); K4^r: Conclusion of text / "FINIS."; K4^v: "Epil.
for Horatio." / 13 lines ("Gentlemen, and Ladies,")
printed as verse but actually prose except final couplet /
"FINIS."

4. The Imprints (see Figs. 4-6)

Sir Walter Greg, in his Bibliography of the English
Printed Drama,³⁴ considers that:

typographical considerations point to the
comparatively rare joint imprint being the
earliest. In order to print Crooke's imprint
Cooke's name with the following period was
removed, leaving the comma after Crooke's
name to precede the date. To print Cooke's
imprint his name was merely substituted for
Crooke's, the comma remaining.

However, I am inclined to disagree with his analysis, and
suggest that in fact the Cooke imprint preceded the joint

imprint, with the Crooke variant being set last.

In each typesetting, the initial section of the imprint is left standing, and remains exactly the same (i.e., LONDON [swash D] / Printed by JOHN NORTON, for). However, type size and peculiarities distinguish the two C(R)OOKE settings and support conjectured insertion of a letter. One important reason for rejecting Greg's analysis is the typesetting of COOKE/CROOKE in the second line of the imprint. The letters K and E of the name are slightly smaller in this setting in all three variant imprints than the K and E of COOKE (in the third line) of the joint imprint. Likewise, the C of the second line COOKE/CROOKE is slightly larger than that of the third line COOKE (paper shrinkage is thus discounted by these two size distinctions). This suggests insertion or deletion of the R in CROOKE rather than the hypothesis (as Greg's analysis would have it) that the setting WILLIAM COOKE in the joint imprint remained standing until needed for the final individual imprint.

My reconstruction of the printing is as follows: once the first imprint to William Cooke was printed off, the joint imprint was formed by setting COOKE, (third line) and placing the original 1638. after it to complete the line; an R was then inserted into the original COOKE, (to become CROOKE,) and the original WILLIAM placed beside it to complete the second line; to complete the joint imprint, ANDREVV was finally set and added to the first line (the use of VV instead of W in ANDREVV, moreover, gives the name the same number of letters as WILLIAM, perhaps aiding substitution). While it is possible that the R could have been removed rather than inserted (implying the reverse order of printing), the faulty L of WILLIAM

in the joint imprint is more readily accounted for by type movement or damage during the course of printing.

5. Signatures

H3^r (unsigned) is an act end. B1^r lacks a signature in copies N and O1. Two variant signatures appear on A2: copies EU2 and N read I2, copy O1 reads L2. Greg notes the occurrence of L2 and comments:³⁵

The misprinting of the signature as L2 was presumably due to the preliminaries being set up after K. In some copies (e.g. one Folger) the L appears to be broken and resembles I.

However, I find the latter part of this statement untenable. On examination of the two variants, it is quite clear that the L2 signature is completely independent of and different from the I2 signature, for the I is italic where the L is roman, and not in the least faint. Neither can it be a remnant of the I gathering of the play, for in no case is an italic I used in a signature of the forme. Further, alignment with the line of text above differs slightly in each of the three variants. The figure shifts from a position under and just to the left of the o of ours in the I2 signature, to a position immediately below the o in L2, and under and just to the right of the o in A2.

I conclude that I2 was the original signature, perhaps standing type from a forme of another work; after running off a few copies of the Prologue, the compositor replaced I with L on the grounds conjectured by Greg, and after further sheets were printed the signature was finally corrected to A2. An alternative theory would be that the italic I was an instance of foul case.

Regardless of the circumstances, it is important to note

that A2^r and the title page, although conjugate, are printed on opposite sides of the same half-sheet, and thus no connection between variant signatures of A2^r and the variant title page imprints can be made. Indeed, signature A2 appears more frequently in copies of all states.

6. Running title

The Dukes Mistris.

7. Catchwords

Catchwords differing from the initial word of the following page are as follows:

A2^r THE] THE; C2^v] (no catchword, end of Act I);
 C4^v En-] Enconnter; D1^r She] Shee; D4^v Thy]
 (missing or smudged in copies N, O1, O2); F1^r Ho]
Ho.; F3^v] (no catchword, end of Act III); H1^r Be]
 (omitted in copy O3); H3^r restoring] Restoring;
 K1^r You] (omitted in copy L1).

8. Ornaments

A1^r: device (McKerrow 251b)³⁶; A2^r: row of flowers (86 mm.)³⁷; B1^r: headpiece (goat's head, squirrels and roosters among vines),³⁸ decorative initial W (17 x 17mm.); K4^v: row of flowers (89mm.).

9. Typography

The normal type page consists of 39 lines of pica roman type (face 80 x 2:3) measuring 160 x 90mm. (D3); measured with headline and direction line, the height of the type page is 170mm. (D3). The use of long (90mm.) and short (78mm.)

settings of composing-sticks can be identified by various turned lines (breaking of line-ends for justification) on several pages. On one page (D4^v) both sticks have apparently been used, with one line turned at 78mm. and a second line turned at the full 90mm. margin. The roman type measures 82mm. over 20 lines of solid type; the italic type of prologue and epilogue measures the same. Large type capitals appear on A2^r (SO), C3^r (BE), D4^r (I), F4^r (SO), H3^v (HE) and K4^v (GEntlemen), each taking up two lines of type. The initials U and J are of the same point size as other roman letters of the text, although they differ in appearance from the regular capitals.³⁹

10. Paper

The edition is printed on a mixed stock of paper, with various watermarks appearing in an irregular pattern of gatherings.⁴⁰

Compositorial and Printing Analysis

The compositor of The Dukes Mistris used the common method of two-skeleton printing to set the text of the Quarto (see pp. 138-90 for a discussion of the number of compositors setting the play). Skeleton-forme analysis betrays no irregularity (see Appendix C); however, analysis of typographical features of the text presents a much more complicated (and confusing) pattern of composition.

Evidence of space-saving and of type shortages within the text indicates that the play was indeed set by formes rather than seriatim; from such evidence, probable order of setting can be conjectured for some formes.⁴¹

Signs of space-saving are unmistakable in gathering I on two consecutive and conjugate pages of the outer forme (I2^V and I3^R). Both pages contain forty lines of text; speeches of two characters are run together on one line (six instances), and two speech lines are in one instance printed as one (with consequent turning twice at the right margin). None of the pages of the inner forme show such crowding, and this suggests that I(i) was set first, with faulty assessment of text length made for I2^V and I3^R during casting-off. Cramped pages on B2^R/3^V and G2^R suggest that G(o) and B(o) were also set first.

Type shortages in the text (the roman capitals W and I in particular) give a further indication of setting order, and support forme setting. Forme H(i) has five instances in which VV takes the place of W; no other occurrences exist in the play with the exception of the similar substitution on the title page. Further, the shortage seems to have arisen from a failure to distribute both formes of gathering G, depleting the stock of capitals to the point where substitution was necessary (this is supported by the lack of identifiable type pieces in H(i); see below). The substitution of italic capitals for roman I is more inconsistent, but it does seem to be relevant for gathering E, where in E(o) the most substantial shortage appears (one swash and 14 regular italic Is are substituted). Recurrence of damaged type pieces (discussed below) show that D(i) type was distributed before E(o) was set, and D(o) type before E(i). The high number of capital Is (85) needed in E(i) and E(o), with consequent substitution in E(o) only, suggest that E(i) was set prior to E(o).

Other indications of setting order are less conclusive. The act divisions of gatherings C, D, F and H (marked by act-end notation, rule division and the new act heading) obscure order of setting, since crowding on a final act page may be the result of an attempt to present the material in an attractive way, rather than an indication of faulty casting-off. In all but gathering D, the new act begins on a new page. The formes containing act division were probably set first - namely C(o), D(i), F(i) and H(i) - although no final conclusion can be drawn on this evidence alone. It is likely that K(o) was the last forme set before the preliminaries of half-sheet gathering A, for this forme contains the Epilogue, and the chase would have had to be opened for removal of running title and imposition of a new skeletal page.

In The Dukes Mistris, recurring type pieces can be identified which also help to suggest distribution patterns; moreover, they show that two pairs of type cases were used to set the text. Ten distinctive letters occur in formes which contradict the skeletal pattern. The following table summarises these clearly.

From the pattern of recurrences in type, it can be seen that certain formes were clearly distributed before others containing the same identifiable pieces of type were set. The chart of distribution and setting order shows distribution for consecutive gatherings where it can be ascertained.

Recurrence of Identifiable Type Pieces

Forme	Case 1					Case 2					Forme	Case 1					Case 2				
	L(4)	r	w	d	C	k	n	h	J	⁽¹⁾ W		L(4)	r	w	d	C	k	n	h	J	⁽²⁾ W
B(i)						x	x	x			B(o)	xx									x
C(i)	x										C(o)								xx		
D(i)						x			x	^X X	D(o)	^{XX} XX									x
E(i)	x										E(o)										^x X
F(i)	xx										F(o)								xx	x	x
G(i)							x			^X X	G(o)	xx	x								
H(i)											H(o)							xx			x
I(i)	^X xx	x									I(o)										x
K(i)	x		x								K(o)										x

Forme distributed before Forme set

B(i) C(o)
 B(o) C(i)
 C(i) D(o)
 D(o) E(i)
 D(i) E(o)
 E(i) F(i)
 F(o) G(i)
 G(i) H(o)

Only the odd single letter seems to have been distributed into the wrong type case; generally there is no re-use of the types between inner and outer formes of the same gathering, and formes appear to have been distributed before a following forme of the opposite skeleton was set. The pattern is not totally regular: the two formes of gathering F are apparently set from type used in equivalent formes of gathering E (i.e., Fi from Ei, Fo from Eo), and K(i) may have been set from both type cases.

From the analysis of such evidence, a reconstruction of order of forme setting can be made. The evidence, however, is not conclusive in many instances and my reconstruction must remain tentative.

Tentative Reconstruction of Printing Order
and Type Case Used

Gathering	Forme set first	Case	Forme set last	Case
B	outer	1	inner	2
C	outer	2	inner	1
D	inner	2	outer	1
E	inner	1	outer	2
F	inner	1	outer	2
G	outer	2	inner	1
H	inner	?1	outer	2
I	inner	1	outer	1
K	inner	?1&2	outer	2

Spelling Variation and the Number of Compositors

It is often assumed in studies of compositorial analysis that each compositor worked from a separate type case,⁴² and therefore that recurrent pieces of type may delineate the work of single or multiple compositors. The recurrence of identifiable type shows that The Dukes Mistris was set from two pairs of type cases, which would, on this basis, suggest the work of two compositors. I have, however, carried out analyses of accidental features of the text (speech prefixes, spelling variants, contractions, spacing after internal punctuation, the use of apostrophes in contractions and hyphens in words; and the use of commonly interchanged i/j, u/v) on the assumption that a small printinghouse of the seventeenth century would not necessarily maintain such a consistent and specialised procedure.⁴³

Analysis of accidentals produces no clear pattern or division in the text, and gives no support for shared composition. The play abounds in variant spellings and prefixes, and it is impossible to make conclusive attributions from this one edition to author, copyist or compositor. The characteristic contractions that Cyrus Hoy has distinguished in plays by Shirley (printed by different houses and over a period of years) are all present in The Dukes Mistris,⁴⁴ and show the compositor following probable copy spellings. In one instance the compositor's attempt to decipher such a contraction (in this case, w'ee, Shirley's abbreviation of "with thee") appears to lie behind the uncorrected and meaningless error w'ed (V.iii.116, K1^V). A similar misreading of "d" for "e" is found on the previous page of the Quarto (see note to V.iii.97). Many variant

spelling groups have one form occurring in great predominance on individual pages, but formes and gatherings show no consistency and variation occurs throughout the text. Moreover, the apparent patterns that emerge from particular groups of variants conflict with each other. Such contradictions finally destroy any hypothesis of shared composition, either simultaneous or consecutive. Variant spellings occur on the same page (e.g., satires/satiers for satyrs, E2^r, III.i.117, 119; she'le/shee'le, D3^r, II.ii.133, 136; eyes/eies, E3^v, III.ii.3, 18) as well as in particular formes, and groupings of words show even more frequent variance (e.g., humour/favour/honour as opposed to humor/favor/honor).

Philip Gaskell expresses the problem clearly: "the over-all spelling pattern is bound to be a complex mixture of the spelling standards of the period with the individual spelling habits of the author, the copyist (if any), the compositors, and the corrector."⁴⁵ The printing house is obviously responsible for some spellings, as can be seen in variant copies of the Quarto (for example, soule becomes sole on B2^r, I.i.70), but it is most probable that both Shirley and the compositor (and copyist if involved) used various spellings within a range of forms accepted as "standard" during the period.

While accidental variants do not ascertain the presence of more than one compositor, certain forms do indeed predominate. These are listed in Appendix D. A second table in this appendix gives variant speech prefixes by forme. It is possible that dominant forms represent Shirley's personal preferences, but the evidence is too

slight and too confused for any certainty.

Certain conclusions can be drawn, however. The Dukes Mistris appears to have been set by one compositor working from two pairs of type cases and using two skeletal formes regularly, though not necessarily in a consistent pattern of setting, printing and distribution.

Punctuation

Two issues are present in a discussion of punctuation in any Renaissance text: authority, and the style of punctuation. The authority of punctuation has often been questioned, on the assumption that the printing house followed the substance but not the accidentals of their copy.⁴⁶ Fredson Bowers, treating modernising editions, comments that punctuation is "the most unreliable of all the transmitted characteristics" of a text;⁴⁷ nevertheless, in critical editions attempting to recover the author's intentions, it is becoming standard practice to follow the principles of Greg, McKerrow and Bowers and adhere to the accidentals of the copy-text as far as possible.

It is clear from the press-variants of The Dukes Mistris that the printing house did intervene in adding or altering punctuation to a certain degree, and it is highly unlikely that these accidental "corrections" were made with reference to manuscript copy. However, analysis of the 42 punctuation variants shows that only three are of a semi-substantive nature (and in each of these cases, I restore the uncorrected form with a textual footnote). Twenty-five are straightforward, i.e., add apostrophes, correct obvious errors (at H4^v, V.i.85), change light speech-end punctuation to full stops for consistency, and add commas apparently

for metrical reasons in end-line position. Most of the remainder consist of end-line punctuation which clarifies construction (and thus sense). None of these actually conflict with the author's apparent intention, and they do have the advantage of being contemporary. Not one variant adds a semicolon or colon; any occurrences of such points are therefore likely to be authorial (the significance of these points is discussed above). Moreover, very few of the variants occur within lines, and it is important to point out that end-line punctuation in verse was normally light and irregular, since the position automatically suggested a pause. The addition of punctuation in final position would also have been relatively easy for the compositor to carry out. These factors strongly suggest that the printing house substantially followed copy with regard to internal punctuation, while intermittently (and somewhat erratically) adding end-line points.⁴⁸

The issue of punctuation style is clearly relevant to an editor attempting to make decisions on punctuation emendation. Studies such as those of Percy Simpson, Peter Alexander, A. E. Thiselton and A. C. Partridge (largely based on Shakespeare) have suggested that Renaissance punctuation followed flexible rhythmic or rhetorical "rules", and was neither careless nor completely lacking in system, as assumed by most modernising editions of the nineteenth and early twentieth centuries.⁴⁹ More recently, Mindele Treip has continued the analysis in relation to Milton's work, and has shown that the early seventeenth century was a period of transition from this rhythmic system to the more modern logical

or grammatical system. While more attention to grammar becomes evident after 1620, Treip points out that the change was gradual, and was "reflected in varying degrees in different authors".⁵⁰ Milton himself chose to use the earlier, more flexible system, and Caroline texts dealing with punctuation and orthography conflicted with each other.⁵¹

The punctuation of The Dukes Mistris clearly belongs to the earlier system; and a brief survey of recent editions of other Shirley plays shows that the style is consistently used, regardless of printer or publisher. Nor does the play make an attempt to combine the two systems, as Treip shows Jonson doing in his drama.⁵² Whether Shirley always followed the old system or utilised it deliberately for works designed to be spoken, the result is a method of pointing that supports and emphasises the fluid and conversational rhythms of the verse. The nature of this system, and its importance with regard to interpretation, is discussed above under Language, pp. 112-18.

Regardless of style or authority of the punctuation in the Quarto, there are ambiguities of punctuation that occur in the text, often stemming from worn or poorly inked type. Commas are often difficult to distinguish from full stops, and in many cases individual copies have an absence of punctuation where others show faint inking of stops (see Appendix E). Obviously such matters may be misread (especially from microfilm) even after the most careful consideration of a number of copies. In deciding dubious cases of variants, I have been largely governed by McKerrow's principle that a clear correction on one page of the forme indicates "correction" of the entire forme.⁵³ However, where

faint inking of punctuation in some copies is simultaneous with absence in others, I have assumed that the absence derives from underinking of worn type and do not treat such instances as true variants unless clear indication of proof-correction occurs in the forme in equivalent copies.

Usage of the apostrophe may be commented on here, since it is particularly inconsistent; presence or absence in contractions and possessives is indeed somewhat arbitrary. Several instances of isolated mispositioning occur (e.g., to'th for to the' H2^V, IV.i.385), and occasionally apostrophes appear in words which never require them (e.g., Do'es for Does B1^V, I.i.47; e'ls for else D2^V, II.ii.88). The most regular usage with regard to the apostrophe is found in the convention of distinguishing syllabic -ed in an adjective or past participle from the unsyllabic ending by using -ed for the former and -'d, -t, or -d for the latter (e.g., contended for contended' but crown'd for crowned and honord for honoured B3^V, I.i.149, 140, 159; and possest for possessed C2^R, I.i.307). About half a dozen exceptions occur to this rule, all cases where -ed is used for the unsyllabic ending (e.g., suffered and ashamed for suffer'd and asham'd H2^V, IV.i.389, 395).

Capitalisation

Capitalisation within the text generally follows seventeenth century conventions of emphasis. There are several instances where lower case is mistakenly used for upper case in the initial position of verse lines; in the epilogue, where prose is printed as verse, consequent capitalisation of properly lower case letters takes place. Emphatic capitalisation tends to fall into wide and general groups

related to rank, profession and ceremony, or other concrete and abstract nouns. Capitalisation of words in such groups, however, is not always consistent, and no firm rule can be extracted. Several examples of words occurring with and without capitalisation may be noted (e.g., Devill, Ayre, Love), and words that one might expect to be capitalised are not (e.g., venison). However, in some instances emphasis capitals can be illuminating, especially where they point to stress in context and metaphorical usage (e.g., Violate H2^V, IV.i.399; and Embroiderie C1^R, I.i.261).

Lineation

The Dukes Mistris is printed entirely as verse; however, this has not prevented errors of lineation. The most obvious case of mislineation occurs in the epilogue, in which only the final couplet is true verse. The manuscript copy behind the Quarto was probably sporadic in its capitalisation of first letters of lines, whether verse or prose. The Rawlinson manuscript of Shirley's poems supports this conjecture: letters in initial position are generally but not consistently capitalised, and initial "t" in particular is frequently written in lower case.⁵⁴ Verse lining in the text usually follows Shirley's flexible and colloquial rhythms. Shirley generally prefers to continue and complete the metrical structure of a line despite mid-line changes of speaker, but many passages of rapid dialogue contain an uneven number of part-lines, and half-lines may end a speech without completion in the following speech.

Manuscript lineation, of course, may cause confusion and mislead the compositor, as scribal practice could be influenced by attempts to economise and by general

convenience in writing. It is often impossible to decide whether mislineation stems from copy or from the printing house; however, regardless of source, most of the obvious cases in The Dukes Mistris can be accounted for on grounds of economy or stretching of text to fill the printed page. A clear example of space-saving deriving from the printing house is to be seen on I2^V, where two part-line speeches are run together (V.iii.69-70), a common economising technique, and two lines (V.iii.49-50) are printed as one (with consequent two-fold division of the line at the right margin) to contain the text within the page.

Much of Shirley's verse is irregular, containing rough enjambements and superfluous syllables within lines and at line-ends. It is worthwhile noting that the most irregular passages occur in rapid repartee and in comic scenes; where elegance or formality is the keynote, metrical smoothness is much more in evidence (for example, passages descriptive, lyrical, or tragic, and speeches where the nobility of the speaker is being stressed). The colloquial and conversational language of the play, with its numerous contractions and rapid movement of dialogue, suggests that many of the irregularities were smoothed out by elision in delivery. Consequently the verse would have sounded less awkward and more rhythmic than it appears if counting syllables. An extreme example of this occurs at II.ii.83: "Agen to our revells, ther's noe life without being active." Without elision, the line is clearly unmetrical. However, two comprehensible contractions could be made in delivery to make it sound reasonably regular, i.e., "Agén to ùour révell's, ther's noe life without being áctive", with the two syllables "rév [ells ther's]" reduced to a long / 1z/. Attempts to

regularise metre in the text seem therefore both impossible and unwarranted in most cases.

Proof-Correction and Variants

Collation of twenty copies of The Duke's Mistress has exposed 85 lines containing variants, substantive and accidental. Proof-correction appears to have been carried out regularly throughout the play; only one forme, H(i), has no variants in the copies collated, and in several formes two and even three stages of intentional correction may be found. In most cases, the direction of change, whether intentional correction or unintentional damage, can be clearly established. A full list of these variants, with following analysis, is given in Appendix F.

Most of the variants show intentional proof-correction. Intentional variants largely fall into categories of literal error correction and addition of punctuation. None of the corrections show signs of authorial or other revision; almost all changes could have been made by compositor, proof-corrector or pressman without reference to manuscript copy. Changes in two formes, B(i) and E(i), indicate possible reference to the manuscript: on B1^V (I.i.45.1) and B2^R (I.i.53), Leonato is altered to Leontio. The direction of correction is proved by the concurrent alterations on B4^R (tranne to traine, marble, heads to marble heads; see Appendix F). This is an interesting change in the light of the subsequent reversion to Leonato in V.iv (and a further instance at IV. i.340.1) in all copies, in both speech directions and text. One suspects that the manuscript itself was inconsistent in its spelling of the name, as misreading alone would not account for the later resubstitution and the differing metrical use of the name in various passages. On E1^V

(III.i.94, 95), tame and may are altered to tane and nay. The context shows that tame is clearly wrong, but may is not so clear, and is quite logical.

Two further variants in which alteration of spelling results in substantive change are to be found on B2^r (I.i.70) and B4^v (I.i.214), and are discussed in textual notes. Other variants, as mentioned above, largely concern literal errors and minor punctuation or spelling changes (see Appendix F).

b. **The Gifford and Dyce Edition.**

After the appearance of the Quarto edition of The Dukes Mistris in 1638, the play was not reprinted or reedited until the nineteenth century. In 1833 the complete Works, edited by William Gifford and Rev. Alexander Dyce, was brought out in six volumes. Most of the work had been carried out by Gifford before his death in 1830; Rev. Dyce completed the sixth volume (with the exception of the first two plays) and wrote "additional notes, and some account of Shirley and his writings".⁵⁵ There is no discussion explaining editorial aims and policies.

The long-awaited volumes were greeted with enthusiasm; the "clearer letter, and the more genuine text" of the new edition was seen as a "luxury" compared with the old Quarto.⁵⁶ Aimed at cultivated but not scholarly readers, the edition was prepared in a modernised version with some few interpretive and textual notes. While the edition was quite adequate for its purpose, and often shows the wide learning of the editors and their judicious reading of the original texts, it fails in numerous respects to live up to modern

bibliographical standards.

Gifford's edition of The Dukes Mistris modernises spelling, punctuation, capitalisation and typography throughout. Quotations are italicised. Many of the contractions of the Quarto are expanded silently, often to the detriment of tone, historical idiom and metrical structure (e.g., "Why dee' shift", I.i.110, becomes "Why do you shift"). Emphasis capitals are normalised and italicisation within the text is silently romanised.

Gifford's attempts to strait-jacket the verse into regular iambic pentameter sometimes have the most unfortunate results. He is often led by this desire to relineate unnecessarily, with occasional insertion of words in brackets, omission of articles and a general stiffening of the informal flow of Shirley's language. One sees the nineteenth century attitudes at work in the review of the edition, which comments on the original crowding of verse into "halt and disjointed prose" and commends the edition for bringing back the lines to "their original harmonious flow".⁵⁷

Also to be expected in a nineteenth century edition are the editorial liberties often taken in matters of emendation. Words may be added in brackets where Gifford thinks they have been omitted (usually for metrical reasons). Emendations may also be made silently in a way no modern editor would allow, from alterations for grammatical agreement (e.g., subject to subjects, III.ii.63) to deletion of words (e.g., then, I.i.315), correction of apparent misprints (e.g., quient to quiet, III.i.107), and substantive change (e.g., have to leave, III.i.181). Occasional unintentional errors

are added also - for example, the repetitive "your yourself" (Works IV, 216).

Explanatory footnotes are few and too often inadequately documented; they include "old copy" readings where emendations are not silent (11 instances), explication of words and interpretive comments (5 instances), and one parallel to another Shirley play. Not all of these emendations are inappropriate (as with Gifford's relineation); indeed, several cases provide emendations or interpretations for which subsequent editors must be indebted. For example, the note that Gifford adds on the poem read by Horatio in Act III (i.e., identifying the verses as those printed among Shirley's poems with the title "One that loved none but deformed Women") is particularly helpful.

Gifford normalises the Quarto to agree with nineteenth rather than seventeenth century concepts of theatre. Speech prefixes are made regular, scene divisions are silently added along with indications of setting and numerous stage directions. Such features are not generally arbitrary, however, and do not seriously damage the validity of the text. Scene divisions are added only when all characters leave the stage; localisation of scenes is general and expresses what is implicit in the text itself.⁵⁸ Gifford's stage directions add asides and omitted exits, clarify anomalies of the Quarto directions, and include various theatrical directions that again spring from the action. One or two of these are unwarranted (e.g., the direction at Works IV, 218, which includes both lines spoken by Valerio as an aside). Gifford's additions seem to be made as an aid to visualisation in reading the play.

While Gifford's edition of The Dukes Mistris lacks the attention to textual and bibliographical detail and the extensive critical commentary that modern editions now require, the complete Works as a whole does provide much that is still valuable in interpretation, with some important emendation. Moreover, the Works still provide the only easily available edition of many of Shirley's plays. It is the aim of the present edition of The Dukes Mistris to continue where Gifford's edition left off in the light of current bibliographical knowledge and textual standards.

c. The Present Edition.

This edition aims to establish the first critical old-spelling text of The Dukes Mistris, with more modern and complete editorial treatment than it has received from the Gifford and Dyce modernised version. I hope to provide text and apparatus that will serve professional scholar, university student and actor alike. I am indebted especially to editions and discussion of editing methods by Professor Fredson Bowers and to Charles Forker's edition of Shirley's The Cardinal for guidance on method and principle and modern standards of critical editing.⁵⁹

Collation

My text is based on a full collation of twenty copies of the 1638 Quarto (see above, pp. 165-6), the only authoritative edition of the play, with the intention of representing "as nearly as possible the author's intentions for his text".⁶⁰ While the lack of further editions has made my task easier

in many ways, it has also meant that greater reliance must be placed on conjecture in the light of current knowledge of seventeenth century printing house practices and the nature of the copy behind the Quarto. Through collation analysis, however, I have established order of proof-corrections where possible; from this, greater authority may be given to individual readings.

Emendation

In general, I retain the accidentals (spelling, punctuation, capitalisation and italicisation) of my control text (copy EU1, chosen for clarity and convenient location). If there is any sense in the Quarto, I prefer to retain the reading rather than emend it. However, where sense and sound bibliographical reasons demand emendation, I have made the necessary changes and recorded them in the textual footnotes, with appropriate discussion in the commentary.

I do not automatically include either all corrected or all uncorrected readings of the Quarto. Press-variants are considered individually and on their own merits. Since most variants appear to derive from the printing house without reference to manuscript copy, they lack authority. In general, I accept corrected readings when they alter literal errors and other misprints, or clarify the evident intention of the text without making substantive change (as with most of the punctuation additions). Any corrections that appear to remove distinctive characteristics of the author are rejected.

The emendations of Gifford's edition (as collated against the Quarto) have no authority and I never retain the additions he makes purely for metrical regularity. All accepted changes of his edition are acknowledged in textual footnotes;

substantive and semi-substantive⁶¹ changes that are made silently by Gifford are noted whether accepted or rejected.

Several changes are made silently in my text. The typographical peculiarities of the seventeenth century printing house are generally modernised. I have silently substituted s for the old f, and modernised usage of i/j and u/v throughout (except in the appended list of press variants). I do not reproduce ornamental swash capitals, display capitals or other ornaments, or cases of wrong fount (such as the common substitution of the italic and swash I within the roman text). Signatures, catchwords and running titles are omitted. Lower case letters at the beginning of verse lines and after full stops are silently capitalised, and capitals following display capitals are silently lowered. Spacing in contractions, between words, and after punctuation is normalised.

Spelling

In other respects, I have reproduced the spelling of the Quarto faithfully, except for obvious typographical mistakes, following the aim of recovering the original text. Some discussion is necessary here of homophones such as I/ay, to/too, ere/e'er and the use of then for than. The OED lists no usage of aye or ay prior to 1650, and my edition retains I as the standard spelling. In the case of to/too, some distinction was made; during the sixteenth century, the spelling too for the adverb began to be differentiated from the spelling to, retained for the preposition. The OED records a 1627 spelling to for too, and I therefore reproduce the two instances of the form in the text. However, the

use of too for to appears to have been unacceptable, and I correct the three instances as misprints, along with the one instance of to for two.

Then, on the other hand, was regularly used as a spelling variant of than, and is always retained in my edition, as is of for off. In the case of ere/(n)ever and their variants, ere is once spelt in the text with an unnecessary but apparently acceptable apostrophe (e're); the OED records two instances of this variant, both used in the 1640s. However, there is also one instance of er'e for ere, which may derive from manuscript copy or the compositor. E'er, the modern contraction of ever, although in use from the sixteenth century, does not appear to have become standard until the eighteenth century, the forms ere and e're being more common. Both these variants appear in the text, and one must rely on the context to differentiate the contraction from its homonym ere.

The variant contractions for them ('em and em) are left as they stand in the Quarto, as are all contractions, although placing of the apostrophe is normalised in some instances. I alter to'th and toth' to to__th', although as Robert Turner points out, use of the apostrophe was often irregular and such anomalies may derive from manuscript (the two instances in Q of a redundant apostrophe in do'es may also reflect copy).⁶² In general, such spelling variants should cause no great difficulty for the reader, and I have attempted to annotate any spellings which may be ambiguous or misleading. In instances where turned letters and foul case seem to underlie errors, I correct in the text

and note the original reading in the textual footnotes.

Punctuation

The important bearing that punctuation appears to have on interpretation of the play, as discussed above and under *Language*, pp. 112-18, warrants a careful and conservative approach to textual emendation. It is probable that acceptable pointing within the copy was substantially reproduced by the compositor. In any case, retaining the punctuation of the Quarto as far as possible has the virtue of giving the contemporary copy-text the benefit of the doubt.⁶³

The punctuation of the Quarto is therefore, like the spelling, largely retained, with the exception of cases where it clearly appears to be mistaken (such as errors of anticipation or reversal) or misleading. I thus correct faulty pointing at the end of complete speeches, and where a speech is suspended rather than complete, a dash is inserted for consistency. Where question marks are evidently used as the modern exclamation point, I emend in the interests of clarity; I have also added question marks where questions are clear-cut. More importantly, I have cautiously substituted semicolons for commas where heavier stops are necessary for understanding: not where they would be expected in modern grammatical punctuation, but where there are major shifts in thought similar to those which receive heavier punctuation elsewhere in the play. My aim here is to prevent misreading and clarify ambiguities that are not immediately resolved by the context, while keeping in mind the need to conform to the original style of punctuation. Where ambiguity appears to be deliberate, I retain the Quarto pointing.

All punctuation changes are included in the textual footnotes, whether accidental or semi-substantive.

Lineation

I have tried throughout my edition to refrain from over-regularising Shirley's lineation in the way that Gifford has done in his attempt to create consistent iambic pentameter. Where there are sound bibliographical reasons, however (such as clear printing house error), I do reline. Instances where I follow Gifford are indicated in the textual footnotes (without note of his modernisation of spelling and punctuation); I do not note rejected relinings of his edition. Capitals and lower-case letters are silently altered as necessary in relineation.

I have followed Bowers and Forker in numbering lines as metrical units, and silent indentation is used to indicate the verse line where speech of a new character continues the metrical unit of the closing line of the previous speaker. Numbering of prologue and epilogue is separate from numbering in the body of the text.

Speech Prefixes and Act Division

All speech prefix abbreviations are expanded silently, and italics indicated by typescript underscoring. Variation of the Quarto prefixes may be seen in Appendix D.

Act divisions of the Quarto are retained and scene divisions following Gifford are added on the clearing of the stage. I have generally utilised Gifford's scene descriptions (sometimes with altered wording, as indicated in the textual footnotes). Such descriptions are very general, merely arising from the following action, and I

consider that their inclusion helps the reader without intruding on the smooth flow and quick pace of the scene changes. Relegation to footnotes seems unnecessary and the bracketing of scene headings and descriptions is a clear indication of editorial addition.

Stage Directions

All Quarto directions are retained with the exception of those clearly in error, which are relegated to textual footnotes. I have added any omitted exits and entrances and also some few directions which are necessary to clarify the action. In all such instances, I have attempted to make additions that spring from the action and do not violate seventeenth century stage conventions. Where Gifford's wording is followed, I again indicate my debt. The majority of additions are asides, which are rarely specified in the Quarto (even by dashes showing change of address). An editorial aside is indicated prior to the speech in the following manner:

Leontio. [aside] -

Leontio. [to Valerio] -

The closing hyphen indicates conclusion of the aside and return to direct address. The added hyphens are included in textual footnotes. Asides include private speeches made to an individual character or group of characters as well as to the audience.

All my additions of stage directions are bracketed; I do not reproduce brackets in textual footnotes, however. Entrances and lengthy directions are centred on the page, exits and directions for general stage business placed towards the right margin. All are "italicised" by underscoring.

I have followed Forker in reference numbering of stage directions, each line being referred to by a decimal added to the number of the previous line of text (e.g., III.i.40.1 refers to the first line of the stage direction following III.i.40).

Horatio's Poem

I have included in my edition the text of the poem written by Shirley which Gifford suggested was that read by Horatio to Fiametta. I do not, however, number its lines with the text, but treat it as a stage direction for reference purposes. The context of the subplot and the existence of a musical setting for the poem (see Appendix B) indicates that Shirley either wrote the poem for inclusion or had written it previously and was aware of its applicability.

Textual Apparatus and Commentary

Textual apparatus includes 1) textual footnotes which appear directly below the text on each page; 2) textual and critical commentary, appended to the text.

Textual footnotes include three major types of information: i) obvious misprints in the Quarto which have been corrected in the text; ii) notes of substantive and semi-substantive emendation, including those of Gifford; and iii) emendation of accidentals. Gifford's variants are extensive and are largely related to his modernisation of spelling and other accidentals. To prevent space being devoted unnecessarily to such changes, only significant and unacknowledged variants are noted.

Footnotes begin with line number reference, followed

by the lemma, end-bracket, and the variant with siglum of edition. Sigla include Q(c) and Q(u) for corrected and uncorrected states of the Quarto and Q for the Quarto edition as a whole; G for the Gifford and Dyce Works; and Ed for my edition. The reading to the left of the bracket is thus that of the present edition. If there is no siglum after the bracket, the emendation is my own (e.g., V.iii.21. nineteene] ninteene Q). Variant readings of a particular note are separated by semi-colons except where the initial reading appears without siglum (e.g., IV.i.19. kinsmen] Q; kinsman G).

Examples of the format of notes follow.

- a) Variant found in some copies of the Quarto: III.i.94. nay] Q(c); may Q(u).
- b) Emendation following Gifford: V.iv.67. mine] G; ruine Q.
- c) Emendation following Gifford in substance but without modernisation of spelling and punctuation: II.i.38. Rheumaticke] Ed., after G; Emnaticke Q.
- d) Emendation differing from a Gifford emendation: V.iv.85. to doo't.] to too't[^] Q; to't; G.
- e) Retained Quarto reading which Gifford emends: III.iii.100. charmes] Q; arms G.
- f) Stage direction added in my edition: I.i.69. to Valerio] Ed; not in Q.
- g) Lineation change made in this edition: II.i.111-12. I shall...hand] so this ed.; one line in Q.

Textual footnotes are preceded by an asterisk if discussed in the commentary.

The commentary contains four main types of information:

i) Discussion of textual footnotes. ii) Glosses of difficult words, phrases, and allusions (the OED has been used regularly throughout to provide definitions and information on contemporary usage; Schmidt's Shakespeare-Lexicon and Abbott's Shakespearian Grammar have also provided invaluable assistance).⁶⁴ Once a word has been glossed it does not reappear in the notes unless a differing significance demands comment. iii) Explication of passages and interpretive remarks. iv) Parallels with passages in plays by Shirley, Shakespeare and their contemporaries (the work of R. S. Forsythe has been helpful in this respect).⁶⁵

Since my edition attempts to address both specialised and non-specialised readers, the commentary is fairly extensive and risks being seen as superfluous by the one and overly academic by the other. Nevertheless, in the matter of glosses especially, I have preferred to be generous in the hope that each reader will adapt his reading to his knowledge, and that finally it will provide some relevant information for all. I have tried to keep in mind the pertinent warning of Clifford Leech: if the editor gives the reader too much to read, he will read nothing.⁶⁶ Concise commentary (both textual and critical) has therefore been my constant goal.

NOTES

Full references are given on first occurrence within each section (i.e., I-VIII); thereafter references are abbreviated.

I. General Introduction.

¹ J. Q. Adams, ed., The Dramatic Records of Sir Henry Herbert (New Haven and London, 1917), p. 37.

II. Biographical, Theatrical and Critical Contexts.

¹ A. H. Nason, James Shirley, Dramatist (London, 1915), pp. 26-31, and Georges Bas, James Shirley, Dramaturge Caroléen (Lille, 1973), p. 26. Nason's biographical study of Shirley is the most detailed and substantiated account of the playwright's life. The following sketch is largely taken from this account and from more recent research which has updated it. See especially Bas, pp. 22-65, and his "Two Misrepresented Documents concerning James Shirley," RES, 27 (1976), 303-10; A. C. Baugh, "Some New Facts about Shirley," MLR, 17 (1922), 228-35, and "Further Facts about James Shirley," RES, 7 (1931), 62-6; J. P. Feil, "James Shirley's Years of Service," RES, 8 (1957), 413-16; Marvin Morillo, "Shirley's 'Preferment' and the Court of Charles I," SEL, 1 (1961), 101-17; A. H. Stevenson, "Shirley and the Actors at the First Irish Theatre," MP, 40 (1942), 147-60, "Shirley's Dedications and the Date of His Return to England," MLN, 61 (1946), 79-83, and "Shirley's Years in Ireland," RES, 20 (1944), 19-28; and W. D. Wolf, "Some New Facts and Conclusions about James Shirley - Residence and Religion," Notes and Queries, 29 (1982), 133-4.

² Bas, p. 31.

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³ Nason, pp. 31-4, and Bas, pp. 25-33. Ben Lucow, James Shirley (Boston, 1981), cites the ordination notice (p. 146, note 6).

⁴ Anthony à Wood, Athenae Oxonienses (London, 1691), II, 262.

⁵ Brome's contract is discussed in G. E. Bentley, The Jacobean and Caroline Stage, III (Oxford, 1956), 52-4. See also Bas, pp. 32-3.

⁶ Bas, pp. 34-5. Commendatory verses attached to Davenant's The Just Italian (1630) include one by Carew:

they'll still slight
 All that exceeds Red-Bull, and Cock-pit flight,
 These are the men in crowded heaps that throng
 To that adulterate stage, where not a tongue
 Of th'untun'd Kennel can a line repeat
 Of serious sense...
 Whilst the true brood of Actors...
 Behold their benches bare. (11. 23-31)

⁷ Lucow, p. 26.

⁸ Bas, pp. 41-5.

⁹ See the dedication to the 1639 edition of The Maids Revenge.

¹⁰ See Bas, pp. 41-2.

¹¹ Bentley, I (Oxford, 1941), p. 37.

¹² J. Q. Adams, p. 56.

¹³ Indeed, only one Shirley play seems to have been performed in recent years. A London comedy, The Lady of Pleasure, was produced at the University of Toronto in 1978; see Tony Howard, "Census of Renaissance Drama Productions," Research Opportunities in Renaissance Drama, 21 (1978), 71.

¹⁴ For references to performances of Shirley's plays in the Restoration, see The London Stage, 1660-1800, 5 pts. in 11 vols. (Carbondale, 1960-8). Twenty-four plays were produced at least once between 1659 and 1692, and two of these were revived again with alterations several times in the late eighteenth century.

¹⁵ See, for example, Richard Gerber, James Shirley: Dramatiker der Dekadenz (Bern, 1952) and R. S. Forsythe, The Relations of Shirley's Plays to the Elizabethan Drama (New York, 1914).

¹⁶ For example, K. M. Lynch, The Social Mode of Restoration Comedy (London and New York, 1926); R. R. Reed, Jr., "James Shirley and the Sentimental Comedy," Anglia, 73 (1955-6), 149-70; and Boris Ford, ed., The Pelican Guide to English Literature, Vol. II: The Age of Shakespeare (1954; rpt. with rev. Harmondsworth, 1961).

¹⁷ Robert Gould, The Poetical Works, 2 vols. (London, 1709); Gerard Langbaine, An Account of the English Dramatick Poets (Oxford, 1691), p. 474.

¹⁸ See Bibliography.

¹⁹ Both Marvin Herrick, in his Tragicomedy (Urbana, 1955), p. 299, and Ben Luow, pp. 96-8, misread the plot.

²⁰ Nason, pp. 280-6; Forsythe, pp. 199-205 and passim.

²¹ Bas, p. 155 and passim; Luow, pp. 96-8; and Butler, pp. 42-4.

²² K. M. Cousins, "The Role of the Narrative in James Shirley's Tragicomedies," Ph.D. Fordham University 1969; R. K. Zimmer, "A Study of the Heroines in the Dramatic Pieces of James Shirley," Ph.D. University of Kentucky 1971.

²³ Bas, p. 155.

III. Thematic Contexts: Royal Prerogative and Platonic Love.

¹ Royal proclamations were issued to restrict building and to limit duration of gentry visits, but neither these nor the outbreaks of plague and rioting were effective in turning newcomers and visitors away.

² M. H. Butler, Theatre and Crisis (Cambridge, 1984), pp. 117-18.

³ See Alfred Harbage, Shakespeare and the Rival Traditions (1952; rpt. London, 1970) and W. A. Armstrong, "The Audience of the Elizabethan Private Theaters," RES, 10 (1959), 234-49.

⁴ See Butler, pp. 100-109.

⁵ Cited in Butler, p. 134.

⁶ Butler, pp. 109-13, 131-4.

⁷ Especially R. M. Smuts, "The Puritan Followers of Henrietta Maria in the 1630s," EHR, 93 (1978), 26-45; and Perez Zagorin, The Court and the Country (London, 1969). See also V. F. Snow, "Essex and the Aristocratic Opposition to the Early Stuarts," JMH, 32 (1960), 224-33.

⁸ CSPV, Vol. 23: 1632-36 (London, 1921), p. 466.

⁹ Cf. Richard II (1595), I.ii.37-41:

God's is the quarrel; for God's substitute,
His deputy anointed in His sight,
Hath caused his death: the which if wrongfully,
Let heaven revenge; for I may never lift
An angry arm against His minister.

F. D. Wormuth discusses James' views in The Royal Prerogative 1603-1649 (Ithaca, New York and London, 1939), pp. 85-93.

¹⁰ Richard Hooker, Of the Laws of Ecclesiastical Polity, VIII.ii, in Ecclesiastical Polity, Book VIII, intr. R. A. Houk (New York, 1931), p. 178. See also W.D.J. Cargill Thompson, "The Philosopher of the 'Politick Society': Richard Hooker as a Political Thinker," in W. S. Hill, ed., Studies in Richard Hooker (Cleveland and London, 1972), pp. 3-76.

¹¹ Charles imprisoned five men for unspecified "Reason of State" when they refused to pay a forced loan unauthorised by Parliament.

This led to the 1628 Petition of Right and a historic debate in the House of Lords: was Magna Carta the law of the land, and should appeals to the royal prerogative or parliamentary precedent dissolve constitutional deadlock? See Snow, p. 225.

¹² Memorials of the English Affairs (London, 1682), p. 23.

¹³ Pauline Gregg, King Charles I (London, Melbourne and Toronto, 1981), p. 207.

¹⁴ Lawrence Stone, The Crisis of the Aristocracy (London, 1975), pp. 464-88, and Zagorin, pp. 207-8.

¹⁵ See Butler, pp. 25-35. It is interesting to point out in this respect that no masque was presented in the 1633-4 season, a period when the Queen was in eclipse after the failure of her intrigues against Weston and Richelieu (her intriguing is discussed in Smuts, pp. 34-5).

¹⁶ Cited in Wormuth, p. 8.

¹⁷ Parliamentary Debates of 1610, cited by Wormuth, p. 73.

¹⁸ Butler, Theatre and Crisis; and Douglas Sedge, "Social and Ethical Concerns in Caroline Drama," Ph.D. Birmingham University 1966.

¹⁹ Honoré D'Urfé, L'Astrée, ed. and abr. Gérard Genette (Paris, 1964), pp. 119-22.

²⁰ The Temple of Love, in The Dramatic Works, ed. J. Maidment and W. H. Logan (Edinburgh and London, 1872-4), I, 297.

²¹ The Dramatic Works, III, 169.

²² Quoted in Henri Bochet, L'Astrée (Geneva, 1967), p. 61.

²³ On jealousy in courtly love, see E. B. Fowler, Spenser and the System of Courtly Love (New York, 1968), p. 1.

²⁴ Edmund Waller, The Poems, ed. G. T. Drury (London and New York, 1893), I, 26.

- ²⁵ Edmund Spenser, Fowre Hymnes, Epithalamion, ed. Enid Welsford (Oxford, 1967), pp. 106, 122.
- ²⁶ Sir Thomas Hoby's translation of The Courtier, originally published in 1561, had reached its fourth edition by 1603.
- ²⁷ In Ben Jonson, ed. C. H. Herford and P. and E. Simpson (Oxford, 1925-52), VII, 736.
- ²⁸ Ben Jonson, VII, 737.
- ²⁹ Waller, I, 27. See also Waller's comparison of Sacharissa and Amoret in "To Amoret", I, 58-60.
- ³⁰ See for example "The Ecstasy" in A. L. Clements, ed., John Donne's Poetry: Authoritative Texts and Criticism (New York, 1966), p. 31. The influential Dialoghi D'Amore (1535) by Leone Ebreo discusses the union of souls at length; see The Philosophy of Love, tr. F. Friedeberg-Seeley and J. H. Barnes, intr. C. Roth (London, 1937), especially pp. 57, 62.
- ³¹ William Habington, The Poems, ed. Kenneth Allott (London, 1948), p. 48.
- ³² Thomas Carew, The Poems, ed. Rhodes Dunlap (Oxford, 1949), p. 18. Compare this with The Platonic Lovers, which includes the mocking statement that Plato himself "kept a wench"; Davenant, The Dramatic Works, II, 38.
- ³³ Baldassare Castiglione, The Book of the Courtier, tr. Sir Thomas Hoby, intr. J. H. Whitfield (London and New York, 1974), p. 239.
- ³⁴ The Religion of Beauty in Woman, discussed in Margaret Pickel, Charles I as Patron of Poetry and Drama (London, 1936), pp. 30-1.
- ³⁵ Alfred Harbage cites the quote from The Antiquary in his Cavalier Drama (1936; reissued New York, 1964), p. 28; L'Astrée,

Notes to pp. 23-6

he comments, was the Queen's favourite book (p. 11).

³⁶ The Poems, I, 26.

³⁷ James Howell, Epistolae Ho-Eliaanae, ed. Joseph Jacobs (London, 1892), I, 317.

³⁸ The Dramatic Works, I, 292-3.

³⁹ The Dramatic Works, I, 293.

⁴⁰ The Dramatic Works, I, 303.

⁴¹ See, for example, Carew's "Ingratefull beauty threatned", Waller's "In Answer of Sir John Suckling's Verses", George Daniel's "Court-Platonicke" and John Cleveland's "Anti-platonick"; and cf. Davenant's prologue to The Platonic Lovers in The Dramatic Works, II, 6:

'Tis worth my smiles to think what enforc'd ways
And shifts, each poet hath to help his Plays.
Ours now believes the Title needs must cause,
From the indulgent Court, a kind applause,
Since there he learnt it first, and had command
T'interpret what he scarce doth understand.

IV. The Ideas of the Play: Love and Service.

¹ Albert Wertheim, "The Dramatic Art of James Shirley," Ph.D. Yale University 1966, p. 175.

² Ben Lucow, James Shirley (Boston, 1981), p. 96.

³ M. H. Butler, Theatre and Crisis (Cambridge, 1984), p. 44.

⁴ Butler, pp. 42-4. Butler hypothesises that The Queen and Concubine was performed prior to The Dukes Mistris, possibly at court. For my view on the relationship of the two plays, see pp. 125-6 and Appendix A.

⁵ Butler, p. 42. Peter Ure has also pointed to the satiric

attack on the Platonic love cult at court, linking it with the current taste for praising deformed women; see "The 'Deformed Mistress' Theme and the Platonic Convention," Notes and Queries, 193 (1948), 269-70.

⁶ Georges Bas thinks that the gross vulgarity of the subject may indicate that Shirley was attempting to regain the interest of a declining audience; he cites the prologue in support of this opinion. See James Shirley, Dramaturge Caroléen (Lille, 1973), pp. 49, 348. Lucow (p. 96) and Clifford Leech (Shakespeare's Tragedies [London, 1950], p. 175) also comment on the defensive tone of the prologue.

⁷ Lucow, p. 18.

⁸ Minor Poets of the Caroline Period, ed. George Saintsbury (Oxford, 1905-21), III, 77-8.

⁹ Valerio's advice to love more than one mistress as a form of self protection echoes Ovid, who is quoted by Burton in his discussion of "cures" for love melancholy; see The Anatomy of Melancholy, ed. Floyd Dell and Paul Jordan-Smith (1927; rpt. New York, 1951), p. 776.

¹⁰ Celestina in The Lady of Pleasure has a similar idea: "Tis the chiefe principle to keep your heart / Under your owne obedience, jeast, but love not" (II.ii.16-17). However, her aim is to stay within the bounds of virtue by this precept of moderation, not to leap beyond to Valerio's position of unfettered physical love.

¹¹ Cf. Plato, Symposium 196c in Dialogues, tr. and intr. B. Jowett, 4th edn. (Oxford, 1953), I, 527: "And not only is he [Love] just but exceedingly temperate, for Temperance is the acknowledged ruler of the pleasures and desires, and no pleasure ever masters Love; he is their master and they are his servants; and if he conquers them he must be temperate indeed."

¹² Baldassare Castiglione, The Book of the Courtier, tr. Sir Thomas Hoby, intr. J. H. Whitfield (London and New York, 1974), p. 304.

¹³ See for example Suckling, "The Deformed Mistress"; Donne, "The Anagram"; Corbett, "Mistress Mallet"; Henry King, "Mistress Gabrina"; and discussions by A. H. Sackton, "The Paradoxical Encomium in Elizabethan Drama," Studies in English, 28 (1949), 83-104; and H. K. Miller, "The Paradoxical Encomium," MP, 53 (1955-6), 145-78. The poetic interest in ugliness may have been influenced by painting of deformed or homely figures; see Appendix G.

¹⁴ Ure, p. 270.

¹⁵ The Dramatic Works, ed. J. Maidment and W. H. Logan (Edinburgh and London, 1872-4), I, 297.

¹⁶ Cf. the parody of conventional similes in Shakespeare's Sonnet 130. A literal illustration of such similes is found in John Davies' The Extravagant Shepherd (1654), reprinted in Stephen Booth, ed., Shakespeare's Sonnets (New Haven and London, 1977), p. 453.

¹⁷ See Miller, p. 148.

¹⁸ Castiglione, p. 310.

¹⁹ Cf. "Sonnet II" by Suckling on the subjectivity of beauty:

There's no such thing as that we beauty call,
 it is meer cousenage all;
 for though some long ago
 Like't certain colours mingled so and so,
 That doth not tie me now from chusing new;
 If I a fancy take
 To black and blue,
 That fancy doth it beauty make.

(The Non-Dramatic Works in The Works, ed. Thomas Clayton and L. A. Beaurline, 2 vols. [Oxford, 1971], p. 48.)

²⁰ Essays, intr. M. J. Hawkins (London, 1972), p. 29.

²¹ Marsilio Ficino, Commentary on Plato's Symposium, ed. and tr.

S. R. Jayne (Columbia, 1944), p. 132.

²² Quoted in R. S. Forsythe, The Relations of Shirley's Plays to the Elizabethan Drama (New York, 1914), p. 20; see The Anatomy of Melancholy, p. 861.

²³ The Duke's statement that his language is "too cold" has been interpreted by Lucow as a declaration of inadequacy in the expression of noble sentiments, a declaration that underscores his sincerity (p. 24); I do not concur with this reading.

²⁴ Cf. Castiglione, pp. 102-3: "in olde men love is a thing to be jested at"; nor should they dance and sing, "for in deede these exercises ought to be left off before age constraineth us to leave them whether we will or no."

²⁵ Cf. Randolph's "Platonick Elegie", The Poems and Amyntas, ed. J. J. Parry (New Haven, London and Oxford, 1917), p. 113:

We sit, and talke, and kisse away the houres,
As chastly as the morning dews kisse flowers.

²⁶ Cf. Habington's poem "To a friend inquiring her name, whom he loved", The Poems, ed. Kenneth Allott (London, 1948), p. 22:

Twere prophanation of my zeale,
If but abroad one whisper steale,
They love betray who him reveale.

²⁷ Cf. Spenser's attitude to jealousy in The Faerie Queene (III. xi.1.5-8):

Fowle Gealositie, that turnest love divine
To ioylesse dread, and mak'st the loving heart
With hatefull thoughts to languish and to pine,
And feed it selfe with selfe-consuming smart.

²⁸ The importance of mutuality in love is stressed in Neoplatonism, where each is equally lover and beloved. Only through such mutuality can true union and harmony be achieved. Cf. Donne's "Aire and Angels":

For, nor in nothing, nor in things
 Extreme, and scatt'ring bright, can love inhere;
 Then as an Angell, face, and wings
 Of aire, not pure as it, yet pure doth weare,
 So thy love may be my loves spheare.

(The Elegies and The Songs and Sonnets, ed. Helen Gardner [Oxford, 1965], p. 76.)

²⁹ Cf. Ficino, p. 192: "In the mind of man there is an eternal love for seeing the divine beauty; thanks to it we pursue the study of philosophy and the practices of justice and piety." Shirley's own masque, The Triumph of Peace, had utilised this idea explicitly in 1634 as Peace, Law and Justice are translated from the heavens to "attend another state, / Of gods below", that of the royal couple who have created a "paradise of love" (Works VI, 276-7). Cf. also Waller's poem "Of Divine Love" in The Poems, ed. G. T. Drury (London and New York, 1893), II, 127:

Love would make all things easy, safe, and cheap;
 None for himself would either sow or reap;
 Our ready help, and mutual love, would yield
 A nobler harvest than the richest field.

³⁰ Lucow, p. 18.

³¹ Butler, pp. 42-4.

³² Even in his relationship with Pallante, Leontio is seen to conform to the ideal of the courtly lover, who should "always with good chere / ...yeve, if thou have rychesse"; The Romaunt of the Rose, ed. Ronald Sutherland (Oxford, 1967), II, 2272-3.

³³ Butler, p. 42.

³⁴ Plato, Symposium 209a in Dialogues, I, 540-1.

³⁵ This is a fitting conclusion for a tragicomedy. Cf. the final attitude to Leontes in The Winter's Tale - although here both penance

and wonder are far more heavily stressed.

³⁶ P. N. Siegel, "The Petrarchan Sonneteers and Neo-Platonic Love," SP, 42 (1945), 175.

V. Dramatic Genre and Craftsmanship.

a. Genre.

¹ The list of plays is discussed in A. H. Nason, James Shirley, Dramatist (New York, 1915), p. 145; F. S. Boas, in his Introduction to Stuart Drama (Oxford, 1946) makes the classification, p. 372.

² Nason, pp. 280-1. Langbaine lists The Dukes Mistris as "a Tragi-comedy presented by Her Majesty's Servants, at the Private-house in Drury-Lane"; An Account of the English Dramatick Poets (Oxford, 1691), p. 478.

³ Richard Gerber, James Shirley: Dramatiker der Dekadenz (Bern, 1952), p. 83; and M. T. Herrick, Tragicomedy (Urbana, 1955), p. 299.

⁴ Archer's Catalogue, reproduced in W. W. Greg, Bibliography of the English Printed Drama, III (London, 1970), 1332; possibly this is influenced by the use of song and dance and the farcical antimasque quality of the subplot in the play.

⁵ See Herrick and F. H. Ristine, English Tragicomedy, Its Origin and History (New York, 1910).

⁶ "To the Reader", ll. 20-6, in The Dramatic Works in the Beaumont and Fletcher Canon, gen. ed. Fredson Bowers, III (Cambridge, London, New York and Melbourne, 1976), 362. Guarini's theory (in his Poesia Tragicomica of 1601, summarised in the preface to the 1602 edition of Il Pastor Fido) is a far more subtle attempt to defend

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tragicomedy as a genre in its own right - a careful fusion of tragic and comic not a patchwork of the two. See A. H. Gilbert, ed., Literary Criticism (New York, 1940), pp. 505-33, and Madeleine Doran's discussion of Guarini's theories in her Endeavors of Art (Madison, 1954), pp. 203-8.

⁷ E. M. Waith, The Pattern of Tragicomedy in Beaumont and Fletcher (New Haven and London, 1952), discusses the Fletcherian form of tragicomedy at length.

⁸ Fletcher and Massinger's Lover's Progress (1623), between tragedy and tragicomedy, includes one onstage and two offstage deaths. Guarini had recognised the potential for variation in tone: "in the mixed form of which I speak, though its parts are altogether tragic and comic, it is still not impossible for the plot to have more of one quality than of another" (Gilbert, p. 524).

⁹ Poetics XIII, in B. F. Dukore, ed., Dramatic Theory and Criticism (New York, 1974), p. 42. See Cinthio, "On the Composition of Comedies and Tragedies," in Gilbert, pp. 254-9. Guarini rejects the association in the preface to Il Pastor Fido, and draws a distinction between this double ending and the "single comic end" of his concept of tragicomedy. See W. F. Staton, Jr., and W. E. Simeone, eds., Il Pastor Fido, tr. Sir Richard Fanshawe (Oxford, 1964), pp. 175-6 and note.

¹⁰ English Tragicomedy, p. xii.

¹¹ The elements are outlined in Ristine, p. xi, and Waith, pp. 36-40. See also Herrick, p. 263.

¹² Georges Bas, James Shirley, Dramaturge Caroléen (Lille, 1973), p. 155.

¹³ K. M. Cousins, "The Role of the Narrative in James Shirley's Tragicomedies," Ph.D. Fordham University 1969, pp. 51, 83; and R. K. Zimmer, "A Study of the Heroines in the Dramatic Pieces of James Shirley," Ph.D. University of Kentucky 1971, p. 116.

¹⁴ See R. S. Forsythe, The Relations of Shirley's Plays to the Elizabethan Drama (New York, 1914), pp. 54, 61, 69, 89; and Nason, pp. 284-6.

¹⁵ Ristine, p. 137. Waith uses the term "protean" to describe the unpredictable and shifting nature of Fletcher's characters (p. 38).

¹⁶ Ristine, p. 108; Arthur Mizener, "The High Design of A King and No King," MP, 38 (1940), 135.

¹⁷ Waith, p. 38.

¹⁸ J. L. Styan, The Dramatic Experience (Cambridge, 1965), p. 87, and Ristine, p. 108. Cinthio sees the double structure of Aristotle's second rank of tragedy largely in terms of character contrasts (Gilbert, p. 254). Guarini considers the catharsis of tragicomedy at length in the Compendio; see Gilbert, pp. 512-24.

¹⁹ Doran, pp. 236-7.

²⁰ Philip Edwards discusses the "strong scene" of Fletcherian tragicomedy in relation to the rhetorical organisation of scenes as opposed to individual speeches; "'The Danger not the Death': the Art of John Fletcher," in Jacobean Theatre, ed. J. R. Brown and Bernard Harris (1960; rpt. London, 1972), pp. 159-77.

²¹ My interpretation here directly contradicts Marvin Herrick's assumption that there is "no satire and little comedy" in the play (Tragicomedy, p. 299). His plot summary is inaccurate, and this perhaps affects his analysis.

²² Shirley adheres to traditional attitudes to rape, considering it the death of a woman's honour (cf. the treatment of Amidea in The Traitor and Lady Peregrine in The Example). Attempted rape thus fulfills Fletcher's precept to bring some near death. See Suzanne Gossett's discussion in "'Best Men are Molded out of Faults': Marrying the Rapist in Jacobean Drama," ELR, 14 (1984), 305-27.

²³ S. K. Langer discusses the function of the clown in her Feeling and Form (1953; rpt. London, 1967), p. 344.

²⁴ Albert Wertheim, "The Dramatic Art of James Shirley," Ph.D. Yale University 1966, pp. 179-80.

²⁵ Valerio talks of "matter for our dutifull imitation" (I.i.15) and Leontio reproves the Duke in his dying speech (V.iv.112-15).

²⁶ See, for example, Wertheim, p. 193, and Arthur C. Kirsch, Jacobean Dramatic Perspectives (Charlottesville, 1972), p. 12.

²⁷ Doran gives a brief summary of the satyr play and its relation to tragicomedy and formal theory in Endeavors of Art, pp. 201-2.

²⁸ Second and third editions of The Faithful Shepherdess appeared in 1629 and 1634. The third edition mentioned court performance in 1633/4, and production "divers times since with great applause" at the Blackfriars. See G. E. Bentley, The Jacobean and Caroline Stage, I (Oxford, 1941), 110.

²⁹ Thus a character in Il Pastor Fido (tr. Fanshawe) can exclaim: "He that would land at joy must wade through woes" (IV.vi, l. 3749); and the Chorus emphasises the idea:

O Happy couple! that hath sown in Tears
And reaps in Comfort! What a foil your fears
Prove to your joyes!...

All is not joy
That tickles us: Nor is all that annoy

That goes down bitter. 'True joy is a thing
'That springs from Vertue after suffering.

(V.x, ll. 5569-76)

See also Kirsch, pp. 10-11.

³⁰ Doran, p. 198, discusses these two forms of happy ending.

³¹ Philip Edwards points to the element of prurience in Fletcher's tragicomedies in Jacobean Theatre, pp. 163, 170.

b. Dramatic Structure.

³² James Shirley (Boston, 1981), p. 96.

³³ See W. T. Jewkes, Act Division in Elizabethan and Jacobean Plays (Hamden, 1958), pp. 61-79; Andrew Gurr, The Shakespearean Stage, 2nd edn. (Cambridge, 1980), p. 160; Mary Chan, Music in the Theatre of Ben Jonson (Oxford, 1980), pp. 14-15; and J. S. Manifold, The Music in English Drama (London, 1956), pp. 13-20.

³⁴ Georges Bas considers that the lengthy exposition is characteristic of many of Shirley's plays (p. 201).

³⁵ Contrast the much more firm control of a play like Volpone (1606), where the main characters interview a succession of fortune hunters.

³⁶ Bas, p. 190.

³⁷ George Kernodle argues that a two-fold structure is the basic pattern of Elizabethan drama in "The Symphonic Form of King Lear," Elizabethan Studies and Other Essays in honor of George F. Reynolds (Boulder, 1945). Emrys Jones discusses the implications of such a division in his Scenic Form in Shakespeare (Oxford, 1971), pp. 72-3.

³⁸ Gurr, p. 160. See also W. B. Markward, "A Study of the

Phoenix Theatre," Ph.D., Birmingham University 1953, pp. 190-4; and W. J. Lawrence, The Elizabethan Playhouse and Other Studies (Stratford-upon-Avon, 1912), pp. 75-86.

³⁹ Markward, p. 191.

⁴⁰ C. J. Sisson, "Introduction to Believe as You List," in G. E. Bentley, ed., The Seventeenth-Century Stage (Chicago and London, 1968), pp. 170-95.

⁴¹ See Richard Levin, "The Triple Plot of Hyde Park," MLR, 62 (1967), 17-27; and Bas, pp. 196-8. I am indebted to Richard Levin for his analysis of different types of plot connection in his The Multiple Plot in English Renaissance Drama (Chicago and London, 1971), pp. 5-19.

⁴² Cyrus Hoy comments that this structural principle gained popularity from Fletcher onwards until it became formula in the Restoration; see "Renaissance and Restoration Dramatic Plotting," Renaissance Drama, 9 (1966), 252-3.

⁴³ Levin points to the need for caution in considering the relationship between subplot and main plot: "We are led to find in these subplots what we want to find, what we feel is needed to rescue the play from sentimentality, naiveté, directness, univocality." The Multiple Plot in English Renaissance Drama, p. 112.

⁴⁴ Endeavors of Art, p. 291.

⁴⁵ Bas, p. 192; Bas gives the example of the Penelope-Fowler plot in The Witty Fair One.

⁴⁶ The John Fletcher Plays (London, 1962), pp. 78-81.

⁴⁷ Doran, p. 330.

⁴⁸ For example, the dedication of The Grateful Servant talks

of "our acknowledged master, learned Jonson".

⁴⁹ Jonson discusses Unity of Action in Discoveries, ll. 2680-2815; see Ben Jonson, ed. C. H. Herford and P. and E. Simpson, VIII (Oxford, 1947), 645-9.

c. Characterisation.

⁵⁰ This is perhaps significant with regard to the discussion of the theme of royal power: if popular Caroline drama is in general critical of personal rule, then the hero who asserts his will to prove his individuality will be avoided.

⁵¹ English Drama (London, 1914), p. 211. See also J. Schipper, James Shirley: Sein Leben und Seine Werke (Vienna, 1911), pp. 187-8.

⁵² Ronald Huebert makes this point in "'An Artificial Way to Grieve': The Forsaken Woman in Beaumont and Fletcher, Massinger and Ford," ELH, 44 (1977), 619-20.

⁵³ Il Pastor Fido, tr. Fanshawe, ed. Staton and Simeone, p. 175; see also p. xv.

⁵⁴ Shirley does not highlight this practice, nor does he choose names consistently in this way; contrast, for example, Ford's The Broken Heart (1629).

⁵⁵ It is perhaps significant that Leontio is not given a name that has moral meaning, since he changes during the course of the play.

⁵⁶ The morality play tradition as well as neoclassical notions of decorum may have been influential, but it is important to point out that none of the characters are emblematic.

⁵⁷ W. A. Neilson, "Ford and Shirley," in A. W. Ward and A. R.

Waller, eds., The Cambridge History of English Literature, VI (Cambridge, 1910), 200.

⁵⁸ Forsythe, p. 200.

⁵⁹ Zimmer, p. 121.

⁶⁰ Huebert, p. 619.

⁶¹ The pairing of heroines is frequently used in Renaissance drama; one can compare Shakespeare's Hero and Beatrice or Rosalind and Celia, Fletcher's Aspatia and Evadne, Middleton's Bianca and Livia, and Ford's Penthea and Calantha.

⁶² Honoré D'Urfé, L'Astrée, ed. and abr. Gérard Genette (Paris, 1964), p. 52.

⁶³ Marsilio Ficino, Commentary on Plato's Symposium, ed. and tr. S. R. Jayne (Columbia, 1944), p. 144.

⁶⁴ This trait keeps the audience guessing before the garden scene, for her shock at Bentivolio's appearance and the subsequent fiction she fabricates, linked with the Duke's courtship, seem to point to dishonourable activities.

⁶⁵ Wertheim, pp. 62-6.

⁶⁶ Forsythe, p. 200.

⁶⁷ F. E. Black discusses this distinction in "The Nature of Evil in the Tragedies of James Shirley," Ph.D. Bowling Green State University 1975, p. 54.

⁶⁸ Valerio has 588 lines, and 481 in the main plot alone, as compared with Leontio, 431; Horatio, 403; the Duke, 264; Ardelia, 216; Bentivolio, 178; and Euphemia, 141.

⁶⁹ Lucow compares their deaths in his James Shirley, p. 98.

⁷⁰ Georges Bas sees this as an aspect of Shirley's characterisation

in general (pp. 241-2).

d. Language and Style.

⁷¹ John Jackson. Commendatory verses on Shirley's plays are printed in the Gifford and Dyce Works, I, lxxvii-xci.

⁷² See especially Juliet McGrath, "James Shirley's Uses of Language," SEL, 6 (1966), 323-39.

⁷³ Bas, pp. 380-1.

⁷⁴ Lucow, pp. 22-4, 143.

⁷⁵ Lucow, p. 98, and Gerber, p. 55.

⁷⁶ John Jackson, commendatory verse to The Royal Master, and John Fox, commendatory verse to The Grateful Servant.

⁷⁷ Prologue to The Brothers (Works I, 191).

⁷⁸ Georges Bas, p. 381.

⁷⁹ Compare this with the shift from public to private modes in the Duke's speech, where he uses the royal "we" or personal "I"; see especially I.i.285-356.

⁸⁰ McGrath, p. 332.

⁸¹ McGrath, p. 331.

⁸² "Rhetoric and Insincerity," in Shakespeare's Styles, ed. Philip Edwards, I-S. Ewbank and G. K. Hunter (Cambridge, 1980), p. 7.

⁸³ See Wolfgang Clemen, English Tragedy Before Shakespeare, tr. T. S. Dorsch (London, 1961), p. 232.

⁸⁴ See M. W. Croll, "The Baroque Style in Prose," in Literary English Since Shakespeare, ed. George Watson (Oxford, London and New York, 1970), pp. 84-110. The term as used by Croll is perhaps unsatisfactory, particularly since the distinction between baroque

and mannerist literature has not yet been adequately defined.

⁸⁵ Croll defines the trailing period as follows: "where a member depends not on the general idea or main word of the preceding member, but on its final word or phrase alone"; Literary English Since Shakespeare, p. 101.

⁸⁶ For discussions of mannerism, see especially Michael Neill, "'Wit's most accomplished Senate': The Audience of the Caroline Private Theatres," SEL, 18 (1978), 341-60; Roy Daniells, Milton, Mannerism and Baroque (Toronto, 1963); J. Shearman, Mannerism (Harmondsworth, 1967); and F. W. Robinson and S. G. Nichols, Jr., eds., The Meaning of Mannerism (Hanover, New Hampshire, 1972).

⁸⁷ See, for example, Madeleine Doran on debate and drama (pp. 310-18), and C. W. Slights, The Casuistical Tradition (Princeton, 1981).

⁸⁸ A. C. Kirsch reprints Wright's comments on various plays in "A Caroline Commentary on the Drama," MP, 66 (1969), 256-61.

⁸⁹ Neill, p. 359.

⁹⁰ Gifford and Dyce Works, I, xlviiii.

⁹¹ Lucow, p. 96.

⁹² Kirsch, p. 257.

⁹³ Discussion of the changing use of punctuation in the early seventeenth century may be found in Percy Simpson, Shakespearian Punctuation (Oxford, 1911); Peter Alexander, "Shakespeare's Punctuation," Proceedings of the British Academy, 31 (1945), 61-84; and Mindele Treip, Milton's Punctuation and Changing English Usage (London, 1970).

e. Sources and Influences.

⁹⁴ Schipper has hypothesised that Shirley might have used an Italian novella or Spanish drama as his source, since both literary types provided material for other of his plays (pp. 187-8). I am indebted to Dr. Deborah Kong for her (fruitless) search of the Golden Age drama for a Spanish source.

⁹⁵ Forsythe (p. 199) and Ristine (p. 137) point out the resemblances to Fletcher's and Dekker's plays respectively; but see Zimmer, pp. 113-14. Forsythe's list of analogous situations and passages (pp. 199-205), by its very length, shows the conventional nature of the particular plot devices and ideas that he treats. Forsythe (p. 201) cites one passage (I.i.350-2) as a borrowing from Dr. Faustus (1592), but in fact this is an instance of a common concept (the exchange of souls in a kiss) and may or may not have a particular source.

⁹⁶ See Forsythe, p. 199, and Ristine's discussion of the theme and its manifestations in domestic drama (pp. 97-8). As Martin Butler points out, the analogy of forsaken woman and the neglected kingdom was often made explicit in drama, historical chronicle and religious polemic; "the king's adultery is an immediately familiar emblem for the defilement of the purity of the state and the abdication of responsible government." See Theatre and Crisis (Cambridge, 1984), pp. 40-2.

⁹⁷ Following references to this play use the Revels text edited by Norman Sanders (London, 1970).

⁹⁸ See notes to the title-page, V.vi.25-9, 212 and 248-9. Following references to this play use Lucas' edition (London, 1958).

⁹⁹ Cf. also The White Devil, III.ii.102-5, with The Dukes Mistris, IV.i.300-3; V.i.115ff. with The Dukes Mistris, I.i.250-6; and V.iii.224 with The Dukes Mistris, V.iv.42-4.

¹⁰⁰ See Coburn Freer, The Poetics of Jacobean Drama (Baltimore, 1981), pp. 210-13.

¹⁰¹ Following references to this play use the text found in Volume I of The Plays and Poems, ed. Philip Edwards and Colin Gibson (Oxford, 1976).

¹⁰² Forsythe mentions the similarities between the Brome and Davenant plays, p. 199. See also Martin Butler's discussion of the three plays in Theatre and Crisis, pp. 35-44, 57-9.

¹⁰³ Following references to Brome's play use the text found in Volume II of The Dramatic Works (London, 1873).

¹⁰⁴ But compare also the opening lines of Richard III (1593).

¹⁰⁵ This and following references to Davenant's play use the text in Volume IV of The Dramatic Works, ed. J. Maidment and W. H. Logan (Edinburgh and London, 1872-4).

¹⁰⁶ The popularity of the anti-masque is commented on by Shirley in The Triumph of Peace (Works VI, 265):

Fancy. How many antimasques ha[ve] they? of what nature?
For these are fancies that take most; your dull
And phlegmatic inventions are exploded;
Give me a nimble antimasque.

¹⁰⁷ Burlesque ballets de cour were popular both at court and among the middle classes under Louis XIII, who participated in the dancing. A particularly relevant example is La Douairière de Billebahaut of 1626, which presented a burlesque Ball in which the old and ugly Dowager entertained her lover, le Fanfan de Sotteville. See M. M. McGowan, L'Art du Ballet de Cour (Paris, 1963), pp. 149-51

and plates XVII-XX.

¹⁰⁸ H. K. Miller, "The Paradoxical Encomium," MP, 53 (1955-6), 145. Miller's article discusses the vogue of the genre from 1600 to 1800. See also A. H. Sackton, "The Paradoxical Encomium in Elizabethan Drama," Studies in English, 23 (1949), 83-104.

¹⁰⁹ The Defence of Contraries, tr. Anthony Munday (1593), English Experience Facsimile No. 175 (Amsterdam, 1969), pp. 17-23.

¹¹⁰ John Donne, The Elegies and The Songs and Sonnets, ed. Helen Gardner (Oxford, 1965), pp. 120, 138.

¹¹¹ The tale is used more fully by Fletcher in Women Pleased (1620). Burton's "Symptoms of Love" also includes a catalogue of deformities (with appropriately colourful epithets) which are ignored by blind lovers; see The Anatomy of Melancholy, ed. Floyd Dell and Paul Jordan-Smith (1927; rpt. New York, 1951), pp. 737-8.

¹¹² See Miller, p. 148.

VI. The Theatrical Dimension.

a. Staging.

¹ Historia Histrionica (1699), cited in G. E. Bentley, The Jacobean and Caroline Stage, I (Oxford, 1941), 53-4.

² T. J. King, Shakespearean Staging (Cambridge, Mass., 1971), and "The Staging of Plays at the Phoenix in Drury Lane, 1617-42," Theatre Notebook, 19 (1965), 146-66; W. B. Markward, "A Study of the Phoenix Theatre in Drury Lane, 1617-1638," Ph.D. Birmingham University 1953; John Orrell, "Inigo Jones at the Cockpit," Shakespeare Survey, 30 (1977), 157-68; D. F. Rowan, "A Neglected Jones/Webb Theatre

Project: 'Barber-Surgeons' Hall Writ Large,'" Shakespeare Survey, 23 (1970), 125-29. See also Bentley, VI (Oxford, 1968), 47-77, and Glynn Wickham, Early English Stages, II (London and New York, 1972), 84-9.

³ The Inigo Jones plan gives a stage of 23 ft. x 15 ft. (see Orrell, p. 159). Cf. Richard Hosley's reconstruction of the Blackfriars theatre in The Revels History of Drama in English, ed. Clifford Leech and T. W. Craik, Vol. III: 1576-1613 (London, 1975), pp. 197-226; Hosley estimates a stage area of 29 ft. x 18½ ft. The contract specification for the Fortune stage was 43 ft. x 27½ ft. (reprinted in Bentley, VI, 142).

⁴ Markward, p. 334.

⁵ See Orrell, p. 160.

⁶ Markward, pp. 645-9; John Freehafer, "Perspective Scenery and the Caroline Playhouses," Theatre Notebook, 27 (1972-3), 98-113.

⁷ See Andrew Gurr, The Shakespearean Stage, 1574-1642, 2nd edn. (Cambridge, 1980), p. 185, and the discussion in Bentley, VI, 51-3. Iain Mackintosh (supported by Orrell) points out that the proscenium arch sketch by Jones, endorsed "for y^e cokpitt for my lo Chāberalin 1639", accurately fits the Phoenix and not the Cockpit-in-Court (see Orrell, pp. 167-8).

⁸ Two doors are needed for the courtiers of I.i and the guarded procession of V.iii to "pass by", and also at III.i where Valerio brings Bentivolio to a place outside Ardelia's chambers (later specified as a garden) and then exits to fetch her. Three doors may of course have been used, and the songs may have been sung from the balcony platform; Marmion's Antiquary (1635) includes a direction

for a song "above".

⁹ See A. C. Dessen, Elizabethan Drama and the Viewer's Eye (Chapel Hill, 1977), p. 14.

¹⁰ Most directions for three doors in plays of the period refer to them in terms such as Heywood's English Traveller, "at one door", "at the other" and "in the midst". One Phoenix play, however, is more specific: Nabbes' Covent Garden (1633) refers to right, left and middle "Scoene". See Bentley, VI, 51.

¹¹ See G. E. Bentley, The Profession of Dramatist in Shakespeare's Time, 1590-1642 (Princeton, 1971), p. 130; and Revels History, III, 112.

¹² See under individual entries in Bentley, The Jacobean and Caroline Stage, II (Oxford, 1941), and I, 246.

¹³ See Bentley, The Jacobean and Caroline Stage, I, 246.

¹⁴ Shakespearean Staging, p. 143, note 3.

b. Music.

¹⁵ Markward, p. 488.

¹⁶ For discussion of "blank" songs and theories relating to their omission in play texts, see W. R. Bowden, The English Dramatic Lyric, 1603-42 (New Haven, 1951), pp. 87-94.

¹⁷ Bowden, p. 202. The author discusses the use of song for court verisimilitude on p. 68.

¹⁸ See Appendix B for one possible song which could be used in a modern performance.

¹⁹ See Charles Forker's edition (Bloomington, 1964), pp. 123-4. Dialogue-songs are discussed in Ian Spink, "English Seventeenth-Century

Dialogues," Music and Letters, 38 (1957), 155-63; and Murray Lefkowitz, William Lawes (London, 1960), pp. 168-9. John Playford's collections of Select Ayres and Dialogues (four expanding volumes published between 1652 and 1669) each included a section of pastoral dialogues for two voices and continuo.

²⁰ Bowden, p. 202. Bowden assumes that the Duke and his court enter during the song; I suggest that the direction for "Musicke, and Song in Dialogue" indicates that instrumental music plays while the court enters, and then the song receives their undivided attention.

²¹ See Bowden, pp. 18-29. Bowden (p. 28) quotes Marston's Insatiate Countess (1610), III.iv: "Hermonius Musicke breathe thy silver Ayres, / To stirre up appetite to Venus banquet."

²² See Shirley's "Strephon and Daphne"; and compare the seductive dialogue-song in Congreve's Old Bachelor (1693), III.ii, where the aging lover Heartwell uses it as an attempt to win Silvia. Songs were frequently used as a prelude to love passages and as serenades to charm or seduce a mistress in Restoration drama. See, for example, R. G. Noyes, "Conventions of Song in Restoration Tragedy," PMLA, 53 (1938), 162-88. I include an anonymous dialogue set by Lawes in Appendix B.

²³ See W. J. Lawrence, "The Wedding of Poetry and Song," in his Those Nut-Cracking Elizabethans (London, 1935), pp. 144-52.

²⁴ Bowden, p. 202.

²⁵ Bowden, p. 19, discusses the unromantic suitors.

²⁶ Lefkowitz, pp. 83-4.

²⁷ See Bowden, pp. 30-3. During the seventeenth century, the coranto became more formal and dignified; however, the corantos

composed by William Lawes are in fast triple time. See Melusine Wood, Historical Dances, 2nd edn. (London, 1982), pp. 94-6, 123-4; and Lefkowitz, p. 83.

²⁸ Lefkowitz, p. 82. Dance suites "followed the middle Baroque sequence of Almans-Corants-Saraband" and were sometimes introduced by a pavan. The pavan, moreover, appeared in court masques as the "main dance" or "measures" (Lefkowitz, pp. 44, 71, 208).

²⁹ The music of the act interval is discussed in W. J. Lawrence, The Elizabethan Playhouse and Other Studies (Stratford-upon-Avon, 1912), pp. 75-86; J. S. Manifold, The Music in English Drama (London, 1956), pp. 13-20; and Markward, pp. 90-4.

VII. The Dukes Mistris in Context.

¹ Cf. Davenant's watered-down Restoration version of The Tempest. The introduction of extra characters to create further "pairs" is an example of this desire to order plays in a schematic fashion.

² The Duke and Valerio provide another balance in their courting of Ardelia, the one of high rank and potentially tragic influence, the other an opportunistic satirist.

³ Georges Bas, James Shirley, Dramaturge Caroléen (Lille, 1973), p. 154. See also The Young Admiral, ed. K. J. Ericksen (New York and London, 1979), pp. xxvii-xxix.

⁴ See K. M. Lynch, The Social Mode of Restoration Comedy (London and New York, 1926).

⁵ Abraham Wright is commenting on The Young Admiral; see A. C. Kirsch, "A Caroline Commentary on the Drama," MP, 66 (1969), 258.

⁶ Cf. Euphemia's "mourning" at V.iv.51-63 with The Doubtful Heir,

II.iii (Works IV, 301-2), and The Young Admiral, III.i.226-40, where Vittori is so carried away by his vision of Cassandra mourning at his grave that Cassandra has to bring him back to earth: "This is all / A new disguise for grieffe, to make it show well."

⁷ Contrast, however, the more profuse compliment of Shadwell, a playwright condemned by Dryden along with Shirley and Heywood:

Endymion. You oblige me, Madam, to undergo
 Much greater danger for your Highness then
 This could have prov'd.

Cleantha. My Lord! you have already
 Serv'd me beyond what I can recompence.

Endymion. Madam! t'has been your Highness's pleasure still
 To honour with too great respects the little
 Merits of your mean Servant, who's advancd
 When numbred in the lowest rank of those
 That have been Fortunate to do you service.

Cleantha. You add still to my debts, my Lord, yet are
 No ways injurious, since you make me rich
 In having such a Noble Creditor.

(The Royal Shepherdess, III.i, in The Complete Works, ed. M. Summers, I [1927; reissue London, 1968], 137.) Despite Shirley's extensive use of court compliment in the tragicomedies, he is careful to keep such expressions concise and limit the amount of abstraction.

⁸ Thomas Killigrew, Claricilla, ed. W. T. Reich (New York and London, 1980).

⁹ "Compendium of Tragicomic Poetry", tr. Charles Gattnig, in B. F. Dukore, ed., Dramatic Theory and Criticism (New York, 1974), p. 155.

VIII. The Edition.

a. 1638 Quarto.

¹ William Gifford and Alexander Dyce, eds., The Dramatic Works

and Poems of James Shirley, 6 vols. (London, 1833).

² Edward Arber, ed., A Transcript of the Registers of the Company of Stationers of London, 1554-1640 A.D. (London, 1877), IV, 41[1].

³ I have been unable to corroborate this date with external evidence. Sources such as periodicals and newsbooks cannot be consulted for advertisements since publication was prohibited between October 1632 and December 1638.

⁴ A. H. Stevenson, "Shirley and the Actors at the First Irish Theatre," MP, 40 (1942), 147-60; "Shirley's Dedications and the Date of his Return to England," MLN, 61 (1946), 79-83; "Shirley's Publishers: The Partnership of Crooke and Cooke," The Library, 4th ser., 25 (1944-5), 140-61.

⁵ Stevenson, "Shirley's Publishers," p. 145.

⁶ Stevenson, "Shirley's Publishers," pp. 153-5.

⁷ John Crooke was King's Printer in Dublin in 1638-9; see H. R. Plomer, A Dictionary of the Booksellers and Printers Who Were at Work in England, Scotland and Ireland from 1641 to 1667 (London, 1907), p. 57.

⁸ The Royal Master was printed not by Norton but by Thomas Cotes, who was to print eight plays by Shirley for Cooke and Crooke.

⁹ Stevenson, "Shirley's Publishers," p. 160.

¹⁰ See G. E. Bentley, The Jacobean and Caroline Stage, I (Oxford, 1941), 330-1.

¹¹ Plomer, p. 56.

¹² Plomer, p. 57.

¹³ Arber, III, 686.

¹⁴ Stevenson, "Shirley's Publishers," p. 141. Cooke was

apprenticed to Grove in October 1622; see D. F. McKenzie, Stationers' Company Apprentices 1605-1640 (Charlottesville, 1961), p. 76.

¹⁵ Roy Armstrong in his edition of Shirley's Poems (New York, 1941) cites the Gray's Inn Admissions Book for January 23rd, 1633/4: "James Shirley, of High Holborn, Middlesex, gent., one of the Valets of the Chamber of Queen Henrietta Maria, 'absque fine'" (p. xv).

¹⁶ A. W. Pollard and G. R. Redgrave, A Short-Title Catalogue of Books Printed in England, Scotland, and Ireland, ...1475-1640, Vol. II: I-Z, 2nd edn., rev. and enlarged (London, 1976), pp. 330-1; hereafter cited as STC².

¹⁷ Plomer, p. 52.

¹⁸ W. W. Greg, The Editorial Problem in Shakespeare, 3rd edn. (Oxford, 1954), pp. 22-48; R. B. McKerrow, "The Elizabethan Printer and Dramatic Manuscripts," The Library, 4th ser., 12 (1931), 253-75, and his "A Suggestion Regarding Shakespeare's Manuscripts," RES, 11 (1935), 459-65.

¹⁹ There is no reason to suppose that the text of The Dukes Mistris stems from memorial reconstruction or other less frequent category of manuscript provenance.

²⁰ R. K. Turner, Jr., "Act-End Notation in Some Elizabethan Plays," MP, 72 (1974-5), 238-47.

²¹ Perhaps the original name Leonato was altered to Leontio during this second draft, but not consistently throughout the text. A similar instance occurs in the Massinger manuscript of Believe As You List, where the original name "Dom Sebastian" appears once only (see Greg, Editorial Problem, p. 32n.).

²² CSPD, 376 (1637-8), Item 22; and W. W. Greg, ed., A Companion

to Arber (Oxford, 1967), p. 339. Norton's statement contradicts Plomer's suggestion that this is the John Norton who took his freedom on July 8th, 1616 (Dictionary, p. 138), since the latter man was apprenticed to Adam Islip (McKenzie, Stationers' Company Apprentices, p. 19).

²³ CSPD, 175 (1630), Item 45.

²⁴ An entry of January 18th, 1633/4, in CSPD, 259 (1633-4), Item 13, reads "Mr Norton, a printer, dwelling in Foster Lane".

²⁵ See Nicolas Okes' complaint in his petition of 1637, CSPD, 376 (1637-8), Item 21.

²⁶ From 1626 to 1635, only four imprints are to be found with John Okes' name; his involvement increases rapidly after this date. See C. W. Miller, "A London Ornament Stock 1598-1683," SB, 7 (1955), 131.

²⁷ CSPD, 376 (1637-8), Items 20-2.

²⁸ Arber, III, 704.

²⁹ Acts of the Court of High Commission, CSPD (1635-6), p. 468.

³⁰ Miller, p. 132.

³¹ See Harold Jenkins, "The 1631 Quarto of The Tragedy of Hoffman," The Library, 5th ser., 6 (1951-2), 94.

³² Arber, IV, 399.

³³ Carl H. Pforzheimer Library (New York City) catalogue, cited in W. W. Greg, Bibliography of the English Printed Drama, II (London, 1951), 675. For a discussion of "state" and "reissue", see Fredson Bowers, Principles of Bibliographical Description (Princeton, 1949), pp. 40-56.

³⁴ Bibliography, II, 674-5.

³⁵ Bibliography, II, 674-5.

³⁶ R. B. McKerrow, Printers' and Publishers' Devices in England and Scotland, 1485-1640 (1913; rpt. London, 1949), pp. 96-7. McKerrow suggests that there may have been more than one block of this design. The device was used also by Norton in the 1629 edition of Shakespeare's Richard III and in the 1638 edition of Killigrew's The Conspiracy.

³⁷ None of the flowers used in this book is illustrated in either McKerrow or H. R. Plomer, English Printers' Ornaments (London, 1924).

³⁸ Ornament 24 in Miller. Miller notes the use of the headpiece in two earlier publications printed by Norton: David Barrey, Ram-Alley (1636); and Edward Brerewood, Enquiries Touching the Diversity of Languages, and Religions (1635). This headpiece, the title page device, and the decorative initial "W" (not illustrated in Miller), were probably all acquired by Norton from Nicolas Okes' stock, much of which derived from the late sixteenth century printing house of Thomas Judson (see Miller, p. 126).

³⁹ Bowers notes the possibility of confusion over such extended capitals in Principles of Bibliographical Description, p. 166.

⁴⁰ I am unable to find an exact reproduction of the watermarks examined in the four Edinburgh copies in either W. A. Churchill, Watermarks in Paper in Holland, England, France, etc. in the XVII and XVIII Centuries (Amsterdam, 1935) or E. Heawood, Watermarks, Mainly of the Seventeenth and Eighteenth Centuries (Hilversum, 1950). However, two of the watermarks resemble Heawood 3575 (plate 81) and one is similar to Heawood 3499/3500 (plate 476).

The size of the sheet classifies the paper as Pot; measurements of copy EU1 (independently bound and with fairly wide margins) are

178 x 125 mm. The full sheet size would be approximately 35.8 x 25.2 cm.

⁴¹ I am indebted here to G. W. Williams, "Setting by Formes in Quarto Printing," SB, 11 (1958), 39-53, on the use of type shortages in bibliographical analysis; and to G. T. Tanselle, "The Use of Type Damage as Evidence in Bibliographical Description," The Library, 5th ser., 23 (1968), 328-51. Charlton Hinman, The Printing and Proof-Reading of the First Folio of Shakespeare (Oxford, 1963), contains much discussion and application of these aspects.

⁴² It is important to note Hinman's cautionary remarks on the assignment of cases to individual compositors: "A forme set wholly from one case cannot possibly have been set by two compositors at the same time; but the same compositor could (and in certain rare circumstances occasionally did) set one page of a forme from one case and then the other page from another" (First Folio, I, 120). Similarly, one might expect a particular case to be used consecutively by different compositors or apprentices depending on the availability of manpower.

⁴³ D. F. McKenzie's research into the workings of the Cambridge University Press, 1696-1712, show that patterns of production were extremely complex and that a single compositor rarely worked on one book to the exclusion of all others. Indeed, over half of even relatively short works were set by more than one compositor, each taking over where the previous compositor left off. See McKenzie, "Printers of the Mind: Some Notes on Bibliographical Theories and Printing-House Practices," SB, 22 (1969), 17-20.

⁴⁴ "The Shares of Fletcher and His Collaborators in the Beaumont

and Fletcher Canon (IV)," SB, 12 (1959), 108-10. Contractions that appear to stem from Shirley's pen include sha't, sha'not/shannot, wot/wo't, wonot/wonnot/wo'not, ha', d'ee and w'ee.

⁴⁵ A New Introduction to Bibliography (1972; rpt. Oxford, 1979), p. 350. It is interesting to note that the Rawlinson manuscript of poems by Shirley, written in autograph in a neat italic hand, contains many of the spellings that crop up in the printed text in odd formes only. The form eies for eyes, for example, seems to be a consistent spelling in the manuscript, yet appears in the play in formes E(i) and G(i) only. Another Shirleian spelling in the manuscript is noe for no; only one-third of the occurrences in the printed text use the form (although in this case the form appears fairly regularly throughout the text).

⁴⁶ See, for example, W. W. Greg, "Rationale of Copy Text," reprinted in Art and Error: Modern Textual Editing, ed. R. Gottesman and S. Bennett (London, 1970), p. 20; and T. H. Hill, "Spelling and the Bibliographer," The Library, 5th ser., 18 (1963), 17.

⁴⁷ Textual and Literary Criticism (Cambridge, 1959), p. 138.

⁴⁸ Frances Senescu, in her edition of The Bird in a Cage (New York and London, 1980), has also argued (on the basis of the "rhetorical and dramatic appropriateness" of the punctuation) that much of the punctuation of the original Quarto, which shows signs of authorial revision, stems from Shirley himself (p. xvii). While Shirley, living in Ireland, could not have been closely involved with the printing of The Dukes Mistris, it is quite likely that much of the punctuation of the Quarto derives from the author.

⁴⁹ Percy Simpson, Shakespearian Punctuation (Oxford, 1911); Peter

Alexander, "Shakespeare's Punctuation," Proceedings of the British Academy, 31 (1945), 61-84; and A. E. Thiselton, Some Textual Notes on Measure for Measure (London, 1901).

⁵⁰ Milton's Punctuation and Changing English Usage (London, 1970), p. 35.

⁵¹ Treip reproduces a section of Simon Daines' Orthoepia Anglicana (1640; and see Scolar Press facsimile, Menston, 1967), which she discusses as "the most complete exposition of the rhythmical-elocutionary system of punctuation" (pp. 28-9).

⁵² In a survey of 13 long passages spoken by different characters throughout The Dukes Mistris, counts of commas and heavier stops per 100 words produce similar statistics to those given by Treip for authors prior to 1616: an average of 13.3 commas and 1.2 heavier stops per 100 words (see her Appendix D).

⁵³ R. B. McKerrow, An Introduction to Bibliography for Literary Students (Oxford, 1927), p. 212.

⁵⁴ This may be contrasted with Senescu's suggestion (accounting for similar mislineation in The Bird in a Cage, pp. x-xi) that all initial letters were capitalised in the manuscript, whether verse or prose. It also conflicts with Greg's statement that capitals at the beginning of verse lines "are not as a rule found in manuscripts and may be presumed to have no sanction beyond the printing house" (Editorial Problem, p. liii).

b. The Gifford and Dyce Edition.

⁵⁵ Title page, Dramatic Works. The introduction is largely biographical and has now been superseded by Arthur Nason in his

James Shirley, Dramatist (New York, 1915). See also Armstrong's introduction to the Poems; G. E. Bentley, The Jacobean and Caroline Stage, V (Oxford, 1956), 1064-107; J. P. Feil, "James Shirley's Years of Service," RES, 8 (1957), 413-16; and Marvin Morillo, "Shirley's 'Preferment' and the Court of Charles I," SEL, 1 (1961), 101-17.

⁵⁶ See the anonymous review of the Dramatic Works printed in the Quarterly Review, 49 (1833), 29.

⁵⁷ [Anon.,] Quarterly Review, p. 29. There are 58 passages in the edition which show relineation by Gifford.

⁵⁸ Of the eleven scenes in the edition, six take place in an "Apartment in the Palace", three in an unspecified part of the palace, one in a palace garden, and one in "Ardelia's apartment".

c. This Edition.

⁵⁹ See Bowers, Textual and Literary Criticism, pp. 117-50; and his The Dramatic Works of Thomas Dekker, 4 vols. (Cambridge, 1953-61); and The Cardinal (Bloomington, 1964).

⁶⁰ Gaskell, p. 336.

⁶¹ By "semi-substantive" I refer to emendations of accidentals that nevertheless have a significant effect on meaning.

⁶² R. K. Turner, "Accidental Evils," in Play-Texts in Old Spelling, ed. G. B. Shand and R. C. Shady (New York, 1984), p. 29.

⁶³ Bowers, discussing the authority of punctuation, comments that "the old-spelling editor will need to interfere with the pointing of his copy-text more than with any other feature of its accidentals. But he must do so with taste, and always according to the standards of the time" (Textual and Literary Criticism, p. 182).

- ⁶⁴ Alexander Schmidt, comp., A Shakespeare-Lexicon, 2 vols. (Berlin, 1874-5); E. A. Abbott, A Shakespearian Grammar (London, 1929).
- ⁶⁵ The Relations of Shirley's Plays to the Elizabethan Drama (New York, 1914).
- ⁶⁶ "On Editing One's First Play," SB, 23 (1970), 67.

T H E D U K E S M I S T R I S

[DRAMATIS PERSONAE

DIONISIO FARNESE, Duke of Parma.

LEONTIO, the Duke's kinsman and favourite, in love with Euphemia.

VALERIO,
SILVIO,
ASCANIO,
STROZZI, }

noblemen attending on the Duke.

PALLANTE, a captain.

BENTIVOLIO, a nobleman of the country, betrothed to Ardelia.

HORATIO, friend to Bentivolio.

EUPHEMIA, The Duchess.

ARDELIA, the Duke's Mistress.

MACRINA,
AURELIA, }

ladies.

FIAMETTA, an ugly gentlewoman attending on Ardelia.

SCOLOPENDRA, an ugly serving maid.

Courtiers, Attendants, Officers and Servants.

SCENE: The court of PARMA.]

DRAMATIS PERSONAE] Ed; not in Q (first listed in G).

THE PROLOGUE.

So various are the pallates of our Age
 That nothing is presented on the Stage,
 Though nere so square, and apted to the Lawes
 Of poesy, that can winne full applause,
 This likes a story, that a cunning plot, 5
 This wit, that lines, here one, he knows not what.
 But after all this looking severall wayes,
 We do observe the generall guests to Playes
 Meet in opinion of two straines that please,
 Satire, and wantonnes: the last of these 10
 Though old, if in new dressing it appeare
 Will move a smile from all, but shall not here.
 Our Author hath no guilt of scurrile scenes.
 For Satire they do know best what it meanes,
 That dare apply, and if a Poets Pen, 15
 Ayming at generall errors note the men,
 'Tis not his fault, the safest cure is, they
 That purge their bosomes, may see any Play.
 But here we quit your feare of Satire too,
 And with these disadvantages to you 20
 Thus humbly bow, two such helpes tane away
 What hope is there many will like the Play?
 But good or bad, have patience but two howers,
 The Poets credit is at stake with ours.

5. plot,] ~^ Q. 6. knows] G; know's Q. 8. Playes^] ~, Q.
 *9. straines that please,] straines: that please^ Q; strains, that
 please, G. *10. wantonnes:] ~, Q. *12. here] G; heare Q.
 *13. scenes]G; friends Q. *16. note] G; not Q.
 *20. disadvantages^] Q; ~, G. *21. two] G; to Q. 22. Play?] ~, Q.

THE DUKES MISTRISS

ACT I. [Scene i]

[A Part of the Palace.]

Enter Silvio, and Valerio.

Silvio. Wee are like to have a brave, and jolly time on't.

Valerio. The Court looks now as't should be; after such

A tempest, what should follow but a calme,

And Sun-beames? wher's the Dutchesse?

And yet as the case stands, we can scarce give her

5

That title, all her glory is eclips'd,

Shee's i'th west; poore gentle-woman, I can

But pity her, I meane Euphemia.

Silvio. I dare not speake.

Valerio. Thou mayst speake any thing

That's Courtly, and in fashion.

Silvio. But the Duke -

10

Valerio. Is Duke, and Heaven preserve him, let him have

His humor, and his Mistresses, what are we

The worse, nay lets consider like wise-men,

We are the better for't, it gives us liberty,

And matter for our dutifull imitation.

15

Silvio. But she was his Dutchesse.

Valerio. What then?

Silvio. A Lady of

A flowing sweetnes, and but in his eyes

Can want no beauty; how her nature may

Thus cruelly affronted, keepe that soft,

And noble temper -

*Act I.] Actus Primus. Q. *I.i. A...Palace.] G; not in Q.

2. be;] ~, Q. 7. west;...gentle-woman,] ~,...~^ Q. 10. Duke -]

~. Q. 13. wise-men,] ~^ Q. *16. she was] Q; she's G.

16. of^] G; ~, Q. 18. beauty;] ~, Q. 20. temper -] G; ~, Q.

Valerio. Take heede, and be wise, 20
 We are or should be Courtiers; if it please
 The Duke for reasons best knowne to himselfe
 To have more Wives, I say 'tis fit he have 'em,
 I make it my owne case.

Silvio. Thou art not married.

Valerio. No, I dare not for that reason, cause I hold it 25
 Unfit my conscience should be limited,
 But we are private men, and though the Lawes
 Have power on us, the State, and Dukedome may
 Suffer, if he that is the soule of all,
 I meane the Duke, should wast his life with one, 30
 One melancholy wife; come let me tell thee,
 Since he has chosen one, that he thinks fayrer
 'Tis happy for his first to keepe her head on.

Silvio. Couldst thou have thought so cruell, 'las Euphemia!

Valerio. No thou art deceiv'd, if I were Duke 35
 'Tis ten to one I'de have noe Wife at all.

Silvio. How?

Valerio. Not of mine owne, while any of my subjects
 Had those I could affect; whom I wo'd have
 Presented by their husbands, they should doe
 Themselves that curtesie, none would denie, 40
 Considering what may follow.

Silvio. Besides Hornes.

Valerio. Right, if the toy be gamesome, the husbands made
 For ever.

Silvio. Cuckold.

Valerio. And his Wife a great one,
 Hornes excuse for all.

21. Courtiers;] ~, Q. 31. wife;] ~, Q. 31. thee,] G; ~^ Q.

33. on.] G; ~, Q. 34. Couldst] G; Coulst Q. 34. 'las Euphemia!]

^las ~^ Q. 36. all.] G; ~, Q. 42. if the] G; ifthe Q.

43. For...Cuckold] so G; one line in Q. *44. Hornes excuse] Q;

Hornes [are] excuse G.

[I.i]

Silvio. The old mind still.

Valerio. I know my constitution. 45

Enter Leontio.

His countenance weares some sore of discontent,

Does he not appeare Cloudy.

Silvio. Lett's speake to him.

Valerio. My Lord, --- my Lord.

Not answer.

Silvio. He does not heare. My noblest Lord.

Valerio. If I did thinke he were proud now of a suddaine, 50

I wod not aske him how he does, to save

His life --- I'le speake once more: my worthiest Lord,

Leontio.

Leontio. Ha!

Valerio. I ha waken'd him.

Leontio. Valerio, and Silvio. I am your servants.

Valerio. Not that we grudge our duties to your Lordship 55

Or breath, for without flattery, I dare

Be hoarse with praying, and with praying for you,

But we would willingly have your Lordship take

Notice, when we expresse our hearts to serve you.

Leontio. Your pardon gentlemen, I am confident 60

You have more vertue then to let me suffer

In your opinions.

Silvio. You looke sad.

Leontio. Not I.

45. constitution.] ~^ Q. *45.1. Leontio] Q(c); Leonato Q(u) .

46. discontent,] ~^ Q. 47. Does] G; Do'es Q. 48-9. My...Lord]

so this ed; Q lines: My Lord, --- my Lord. / Not answer. / Sil....

heare. / My...Lord. 50. If I] G; IfI Q. 51. does] G; do'es Q.

52. more:] ~, Q. 53. Leontio... - Ha!] so G; one line in Q.

54. Valerio...servants] so this ed; Q divides at Silvio. / I.

61-2. You...opinions] so G; one line in Q. 62. opinions.] G;

~^ Q.

[I.i]

Valerio. And talke as you had but started from a dreame;

I dare not be too bold to enquire the cause,

But your face will teach others melancholie. 65

Silvio. Now in this generall mirth it must appeare

The greater wonder to behold your trouble.

Leontio. [aside] I shall betray my selfe; keepe in my passions.

Silvio. [to Valerio] Ther's something in't more then we apprehend.

Valerio. What should distract the freedome of your soule, 70

Kinsman, and onely favourite to the Duke,

The peoples love too (and these seldome meete),

The minion of the Souldiers, who honour you

Most infinitely for your valour, and your bounty.

Leontio. Flatter not gentlemen.

Valerio. I'll be your hinde first. 75

Ecclipse not, Sir, the glories of your minde

With this strange melancholy, I wod not for

My hopes the Duke should see this dulnes, he

May with unhappy jealousie interpret ---

Leontio. What Jealousie?

Valerio. I know not.

Leontio. [aside] Is my heart 80

Transparent?

Valerio. Now joy revels in the Court,

By his command, and his example too;

Doe not affront his pleasure, I am bold,

But 'tis my zeale, that wo'd not have you suffer,

And you may give it pardon.

63. dreame;] ~, Q. 66. appeare^] ~, Q. *68. aside] G; not in

Q. 68. selfe;] ~, Q. 69. to Valerio] Ed; not in Q.

*70. soule,] ~^ Q(u); sole^ Q(c). 72. too^] ~, Q. 72. (and...

meete)] ^~^ Q. 76. Sir] G; S^r Q. 80. aside] G; not in Q.

80-1. Is...Transparent?] so G; one line in Q.

[I.i]

- Leontio. I must thanke 85
 Thy love Valerio, thy heart does speake
 A noble friendship, you shall wnesse Gentlemen
 I will be very pleasant; [aside] keepe, keepe in
 Yee rebell thoughts, and take some other time
 To shew your wildnes.
- Silvio. [to Valerio] Observ'd you that? 90
- Valerio. Shall I be bold to aske your Lordship a question?
- Leontio. Any thing.
- Valerio. You will pardon the folly on't?
- Leontio. What is't? be cleare with me.
- Valerio. Are you not in love,
 My Lord?
- Leontio. In Love?
- Valerio. I have shrewd conjectures.
- Leontio. From what?
- Valerio. From these dull Symptomes, if you be ---
- Leontio. What then? 95
- Valerio. Let me be your Physition, 'tis a woman
 I must presume.
- Leontio. What does a man love else?
- Valerio. There be those men are in love with their own cloathes,
 Their wits, their follies, their estates, themselves,
 But if you love a woman, let me advise you. 100
- Silvio. Heare him my Lord, his practise upon that sex
 Has made him learn'd.
- Valerio. Something I have observ'd
 After a hundred Mistresses, I had beene dull else,
 But to the point.
- Leontio. How would you advise mee?

87. friendship] G; friendship Q. 88. pleasant;] ~, Q.

88. aside] G; not in Q. 90. to Valerio] Ed; not in Q.93-4. Are...Lord?] so this ed; one line in Q. 98. cloathes,]

~^ Q.

[I.i]

- Valerio. I would not counsell you not to love at all, 105
 As some that are all Satyr 'gainst the sex,
 Love me a hansome Lady, but so love her
 That still your heart finde roome for a fresh beautie,
 For twentie, for a thousand.
- Leontio. Is inconstancie
 So easie, and so pardonable.
- Valerio. Why dee' shift 110
 Your shirt? the linnen's fine, but not so cleane
 And sweete after a Journey, 'tis a Justice
 To change: and a security, a woman
 Is Tyrant, when she finds a dotage; Love
 But wisely, to delight our hearts, not ruine 'em 115
 With too severe impression.
- Leontio. Prethee tell me,
 What doe most men desire that are in love?
- Valerio. In this wise love I meane? why, my Lord, they
 Desire to enjoy their Mistresses, what else
 Can be expected? and 'tis necessary 120
 In my opinion.
- Leontio. Hadst thou beene woman,
 Thou wod'st not have beene so cruell.
- Valerio. Troth, my Lord,
 I know not how the sex might have corrupted mee,
 But had I beene Adonis, without question
 My Lady Venus should have had no cause 125
 To accuse my bashfullnesse, I should have left
 The Forrest to have hunted ---
- Leontio. I beleeve it.
- Valerio. But I must be content.
- Silvio. Nothing will much trouble thy head Valerio.
- Valerio. I doe not vex my selfe with much inquirie 130

106. Satyr^] ~, Q. 111. shirt?] G; ~, Q. 113. security,] ~^ Q.
 114. when] Q; where G. 114. dotage;] ~, Q. 122. so cruell]
 Q; ^ cruel G. 123. mee,] ~^ Q.

[I.i]

What men doe in the Indies, or what Trade
 The great Turke's on, nor what his designe is,
 Nor does the State at home much trouble me,
 After the warres I enjoy my limbs, and can
 Boast some activitie, untill some woman 135
 In kindnesse take me downe; be rul'd by me,
 Employ your spring and youth upon those Joyes
 They are fit for, beget a new Elizium:
 Under some pleasing shade lets lie and laugh,
 Our Temples crown'd with Roses; with the choyse, 140
 And richest blood of Grapes, quicken our veines,
 Some faire cheek'd boyes skinking our swelling Cups,
 And we with Joviall soules shooting them round,
 At each mans lip a Mistresse.

Silvio. I did looke

For this before.

Valerio. They in this Bower 145

Shall with their Songs, and Musicke charme our eares,
 And nimbly dance, their bright haire loosely spread;
 Nor shall they more their amorous beauties hide
 Then those contended for the golden Ball.

Leontio. Thou wod'st imagine many fine devices, 150

But after all these pleasures, as there is
 A limit, and a period set, what will
 Succeed these raptures, when they are past enjoyings
 But leave so many stings upon our thoughts.

Valerio. We wo'not thinke of that, or if we do, 155

Wee'le venture upon Fortunes curtesie.

Leontio. Thou art resolute Valerio, if ere sorrow

Lay seige to me, i'le wish thee my companion.

136. downe;] ~, Q. 138. Elizium:] ~, Q. 139. laugh,] G;

~ Q. 140. Roses;] ~, Q. 143. round,] G; ~ Q.

144-5. I...before] so G; one line in Q. 150. devices,] ~ Q.

*153. enjoyings] Q; enjoying G.

[I.i]

Valerio. I am your humble creature, and shall be honord
In your commands.

Enter Ascanio.

Ascanio. [to Leontio] My Lord, the Duke 160
Ask'd for you.

Leontio. I'll attend.

Ascanio whispers with Valerio, and Silvio.

Whither in hast?

Valerio. We are commanded to attend Ardelia.

Silvio. It is his pleasure, we should waite upon her
To his presence.

Leontio. Ardelia - 165
It will become you, and but that his highnes
Exacts my person, I should be a part
Of her attendance -

Exeunt [Ascanio, Silvio and Valerio].

but not serve her with

Halfe the devotion I would pay Euphemia
The too much injur'd Dutchesse, now a stranger
To the Dukes bosome, while another sits, 170
And rules his heart, but this prepares my happines,
My hopes grow from her misery, which may
Encline Euphemia to pity me.
I must use art.

Enter Euphemia, and Macrina.

Macrina. Good Madam have more comfort.

Leontio. Is not that she? her habite like her Fortune 175
Most blacke, and ominous, heer's a change of State!

160. to Leontio] Ed; not in Q. 161. Ascanio...Silvio.] Q prints
in two lines at right margin following Ask'd for you. / I'll...

hast? 164. Ardelia -] ~, Q. 167. attendance -] ~, Q.

*167. Exeunt...Valerio.] Ed; Q prints direction (Exeunt.) in right
margin following 1.166; G prints Exeunt all but Leo. following 1.164.

168. devotion^] G; ~, Q. 176. State!] ~, Q.

Noe noyse of waiters, and officious troopes
 Of Courtiers flutter here, where are the traine
 Of Ladies, with more blossome then the Spring,
 Ambitious to present their duties to her, 180
 Where be those Jewells, whose proud blaze did use
 To vye with Sun-beames, and strike gazers blind?
 All gone behind a Cloud! how she observes
 The Structures, which more soft then Dionisio
 Seeme to incline their marble heads, and sweate 185
 In the compassion of her injury,
 My heart is labouring for breath, and yet
 I dare not speake to her, the Duke has spies
 Upon her, and his anger carries ruine.

Enter Courtiers, who passe by neglectfully.

Euphemia. Sure I should know this place.

Macrina. Tis the Court, Madam. 190

Euphemia. And those were Courtiers that past by?

Macrina. They were.

Euphemia. Some of them serv'd me once, but now the Duke
 Has discharg'd all; why dost not thou forsake me.

Macrina. I serv'd you Madam, for your selfe, and cannot
 Thinke on you with lesse reverence, for your change 195
 Of Fortune.

Euphemia. Is not that Leontio?

Macrina. It is Madam.

Euphemia. Does he decline me too? though I am miserable,
 My grieffe wo'd not infect him; but he must
 Compose himselfe to please the Duke, whose creature
 He has beene alwayes.

Leontio. [aside] I will speake to her, 200

177. troopes^] ~, Q. 183. Cloud!] ~? Q. *184. Structures] Q;
 statues G (G notes a further possible emendation, "sculptures").

190. Court,] ~^ Q. 193. all;] ~, Q. 198. him;] G; ~, Q.

199. please^] G; ~, Q. 200. aside] Ed; not in Q.

[I.i]

Though death in the Dukes eye threatens to kill me:
Great Mistresse.

Euphemia. You doe not well Leontio to insult
Upon my misery, Dionisios frowne
May make your feild as barren.

Leontio. By all vertue, 205
And by your selfe the Mistris, I have not
One thought so irreligious in my soule,
I weepe for your misfortune, and shall Study
All humble wayes to serve you.

Euphemia. You have beene noble.

Leontio. Your titles are all sacred still with me, 210
The Dukes neglect cannot unprince you here;
Oh let not hasty sorrow boast a triumph
Over so great a mind, let not that beauty
Wither with apprehension of your wrong
That may be soone repented, and the Storme 215
That cowardly would shake that comliest building
Make for your happines; some lament your fate
Enter Strozzi [unnoticed].

Whose lookes speake mirth, be confident, the Duke
Will chide the unlawfull flame, that like rude
And wandring meteor, led him from your vertues 220
With so much danger to embrace Ardelia.

Strozzi. [aside] The Duke shall know your complements. Exit.

Euphemia. Noe more, least for your charity to me,
For I must call it so, you ruine not
Your favour with the Duke, farewell Leontio - 225
Yet I would pray one favour from you.

Leontio. Me?

My life's your servant.

201. me:] ~, Q. 207. soule,] ~^ Q. 209. All humble] G;
Allhumble Q. *214. Wither] Q(c); Whither Q(u). 217. happines;
...fate^] ~,...~. Q. 217.1. unnoticed] Ed; not in Q.
*219. rude] Q; [a] rude G. 222. aside] Ed; not in Q.
*224. ruine not] Q; ruin now G. 225. Leontio -] ~^ Q.

Euphemia. If you heare the Duke
 Speake of me, as I feare he never will
 But in displeasure, tell him I will thinke it
 Noe cruelty to take this poore life from me; 230
 Rather then let me draw a wretched breath
 With generall scorne, let him command me dead,
 And I forgive him, otherwise farewell.

Exeunt [Euphemia and Macrina].

Leontio. That close shew'd something, like a will to be
 Reveng'd; her brest heav'd up, and fell againe, 235
 While both her eyes shot a contention upward,
 As they would seeme to put just Heaven in mind
 How much she suffers.

Enter Pallante.

If grieffe thus become her,
 What magicke will not love put on? I must
 Stifle my passion. 240
Pallante, welcome, you are well met in Court;
 Where dost thou live Pallante?

Pallante. Every where,
 Yet no where to any purpose, we are out
 Of use, and like our Engines are laid by
 To gather dust, the Court I ha' not skill in, 245
 I want the tricke of flatterie, my Lord,
 I cannot bow to Scarlet, and Gold-lace,
 Embroiderie is not an Idoll for my worship,
 Give me the warres agen.

230. me;] ~, Q. 233. him, otherwise ~] Q; ~^ ~, G.

233. Euphemia...Macrina] Ed, after G; not in Q. 234. shew'd] G;
 punctuation uncertain, possibly omitted in Q. 235. Reveng'd;] ~,

Q(c); ~^ Q(u). *238. Enter Pallante.] Q; G relines direction to
 follow 1.240. 240-1. Stifle...Court;] so G; Q divides at
 welcome, / You.

[I.i]

Leontio. But yet remember we fight for peace, 250
The end of warre.

Pallante. I never did, my Lord.

Leontio. What?

Pallante. Fight for peace; I fought for pay, and honour,
Peace will undoe us.

Leontio. Tis the corruption of our peace, that men
Glorious in Spirit, and desert, are not 255
Encourag'd.

Pallante. The faults somewhere.

Leontio. I presume
Thou art not of so tyrannous a nature,
But thou couldst be content to weare rich cloathes,
Feed high, and want no fortune, without venturing
To buy them at the price of blood.

Pallante. I could. 260

Leontio. And ile engage thou sha't, be this the Prologue.

[Offers him money.]

Pallante. Not I; keepe, keepe your money.

Leontio. You doe not scorne my bounty?

Pallante. You may guesse
That fortune has not doted much upon mee,
And yet I must refuse it.

Leontio. Your reason pray? 265

Pallante. Why ten to one I shall spend it.

Leontio. So tis meant.

Pallante. Twill make me gay a while, but I shall pawne
My Robes, and put on these agen.

Leontio. Thou sha't not
While I have Fortune to preserve thee otherwise.

252. peace;] G; ~, Q. 254. Leontio.] Leo, Q. 259. fortune,]
G; ~^ Q. 260. of blood] G; ofblood Q. 261. Offers...money.]
G; not in Q. 262. I;] G; ~, Q. 263. bounty?]
G; ~. Q. 269. otherwise.] G; ~, Q.

[I.i]

Pallante. I say out of my love to you I must not, 270
 I never yet tooke money upon charity,
 I earn'd it in the Warre, and i'le deserve't
 In peace; of you I cannot, tis my misery
 To be unserviceable.

Leontio. Is that your Scruple?
 But that I know thy humor, I should thinke 275
 This cunning, but you shall not, Sir, despaire,
 I shall find wayes to have mention'd
 In your accounts for merrits, doubt not,

[Pallante takes the money.]

I

Will give you occasion to deserve more.

Pallante. On those conditions i'le take more, and thinke the 280
 Of my owne life, honour'd by your imployments. [better

Leontio. The Duke.

Enter Duke, [conversing with] Strozzi,
 [followed by] Ascanio [and other attendants].

Duke. [to Strozzi] Ha? Leontio.

Strozzi. If I have any braynes, he shew'd a passion
 Did not become him to your Dutches, Sir.

Duke. Presumes he on his blood, above our favour? 285
 Dares he but in a thought controule our pleasure?
 No more, wee'le take noe knowledge: [to Leontio] oh my Lord
 You absent your selfe too much; though we confesse
 Our State must owe much to your care, we would not
 Your offices should wast you with imployments, 290
 Preserve your health I pray ---

273. peace;] G; ~, Q. 276. Sir] S^r Q. *277. have mention'd]
 Q; have [it] mention'd G. 278. Pallante...money.] Ed, after G; not
 in Q. *282. Enter...attendants.] Ed, after G; not in Q.

282. to Strozzi] Ed; not in Q. 284. Sir] S^r Q.

286. pleasure?] G; ~, Q. 287. knowledge:] ~, Q. 287. to

Leontio] Ed; not in Q. 288. much;] G; ~, Q.

290. imployments,] ~ Q.

Leontio. I never did
Enjoy it more then when I studied service,
And duties to your grace.

Duke. Musicke, the minuits
Are sad i'th absence of Ardelia,
And moove too slow, quicken their pace with Luts, 295
And voices.

A Song.

Duke. No more; we will be Musicke of our selves,
And spare your Arts, thought of Ardelia
Should strike a harmony through every heart,
What brow lookes sad, when we command delight? 300
We shall account that man a Traytor to us,
That weares one sullen Cloud upon his face,
I'le read his soule in't, and by our bright Mistresse,
Then which the World containes noe richer beauty,
Punish his daring sinne.

Leontio. He will deserve it 305
Great Sir, that shall offend with the least sadnes,
Or were it so possest, yet your command
That stretches to the soule, would make it smile,
And force a bravery; severe old age
Shall lay aside his sullen gravity, 310
And revell like a youth; the froward Matrons
For this day, shall repent their yeares, and coldnes
Of blood, and wish agen their tempting beauties
To dance like wanton Lovers.

Duke. My Leontio,
In this thou dost present our bosome to thee, 315
What's he?

296.1. A Song.] Q; G reads: Music, and SONG within. (See note, 1.282.)

298. Ardelia^] ~, Q. 309. bravery;] ~, Q. 311. youth;] G; ~, Q.

313. Of blood] G; Ofblood Q. *315. this thou] G; this then thou Q.

- Leontio. A Gentleman that has deserv'd
For service in your late warres, Sir, a Captaine.
- Duke. He may turne Courtier now, we have no use
Of noyse, we can march here without a Drumme,
I hope we are not in arreares to him, 320
He haunts us for noe pay?
- Leontio. Your bounty beside that, hath wonne their hearts.
- Duke. Why has he noe better cloathes? this is a day
Of Triumph.
- Pallante. I beseech your highnes pardon,
I ha' drunke your health in better cloathes, [aside] dispise 325
My Christian Buffe; [to Leontio] this is the fruits of peace!
I'lle waite on you agen. Exit.
- Duke. Wher's my Ardelia?
How at the name my spirits leape within me,
And the amorous winds doe catch it from my lips
To sweeten the Ayre --- heaven at the sound 330
Lookes cleare, and lovely, and the earth puts on
A spring to welcome it, speake Leontio,
Strozzi, Gentlemen - but she appeares,
Enter Ardelia, Valerio, Silvio.
For whom the World shall weare eternall shine,
Brightest Ardelia, Queene of love, and me. 335
- Ardelia. The onely honor my ambition climes to,
Is to be held your highnes humblest hand-maid.
- Duke. Call me thy servant; what
New charmes her lookes does throw upon my soule.
- Silvio. How the Duke gazes! 340

*325. aside] Ed; not in Q. 326. to Leontio] Ed; not in Q.
326. peace!] ~, Q. 331. puts] G; put's Q. 332. Leontio,] ~^ Q.
333. Gentlemen -] ~, Q. 333. appeares,] ~. Q. 334. me.] ~, Q.
336. honor^] ~, Q. 336. to] G; too Q. 338. servant;] ~, Q.
*339. lookes does] Q; looks do G. 340. Silvio.] Ed; punctuation
uncertain, possibly omitted in Q. 340. gazes!] ~? Q.

Duke. There is some strange divinity within her,
Is there not Valerio?

Valerio. I am not read so farre yet as divinity,
Mine is but humane learning.

Duke. [to Ardelia] Speake agen, 345
And at thy lipps the quires shall hang to learne
New tunes, and the dull spheres but coldly imitate,
I am transform'd with my excesse of rapture,
Frowne, frowne Ardelia, I shall forget
I am mortall else, and when thou hast throwne downe
Thy servant, with one smile exalt agen 350
His heart to heaven, and with a kisse breath in me
Another soule fit for thy love: but all
My language is too could, and we wast time,
Lead on, ther's something of more ceremony
Expects our presence, Italy is barren 355
Of what we wish to entertaine Ardelia.

Leontio. May all the pleasures thought can reach attend you.

Exeunt.

344. to Ardelia] Ed; not in Q. 348. Ardelia,] ~, Q.

352. love:] G; ~, Q.

ACT II. [Scene i]
 [A Part of the Palace.]

Enter Bentivolio, Horatio.

Horatio. Be counsell'd yet without being too ambitious
 To buy a deere repentance.

Bentivolio. Now we are
 Arriv'd at Court? shame to our resolution,
 I prethee don't tempt me to such cowardise,
Horatio I must see her, sheele not blast us, 5
 She was lovely when our eyes saluted last,
 And at my fare-well many innocent teares
 Wittness'd her sorrow, cleere as Aprill weepes
 Into the bosome of the Spring; not see
Ardelia?

Horatio. You have travel'd since, and she 10
 Wanting noe beauty, was not over willing
 To languish in your absence, how I pity thee,
 But that I wod not too much vexee your folly;
 Do'st thinke ther's faith in any womans eyes,
 She wept at parting, a strong obligation! 15
 When they can thread their teares, and make a chaine
 Of water, let me weare one o' their bracelets;
 I will convince thy madnes in six words:
 Admit she said she lov'd you, and to your thinking
 Vow'd it, for you say you were contracted, 20
 All this is nothing.

Bentivolio. No.

II.i. A Part...Palace.] G; not in Q. 3. Court?] ~, Q. 4. don't]
 do'nt Q. 9. Spring;] ~, Q *12-13. thee,...folly;] ~,...~, Q;
 ~!...~, G. 15. obligation!] G; ~^ Q. 18. words:] G; ~, Q.
 20. contracted,] G; ~^ Q. 21. All...No.] so G; one line in Q.

[II.i]

Horatio. Not this; although
 You had beene married, and i'th Sheets together,
 And chaffer'd earnest for a boy, 'tis nothing;
 It binds not.

Bentivolio. How?

Horatio. Not with a thousand witnesses.

Bentivolio. How not bind her? 25

Horatio. Nor any woman living, that's possest
 With a wandring spirit, clap her in a dungeon,
 Pile three Castles on her, yet she shall
 Breake prison when she has but the least minde too't;
 She'le worke through a Steele-mine, to meete a friend 30
 That she likes better; with more ease throw up
 A quarrie of Marble, than a Mole shall dust,
 They worke with spirits, man, and can doe wonders,
 Especially a handsome woman, from whose false
 And sly temptations, all my wits defend me. 35
 There were some dealing with an Elvish female,
 That had but a course face, or say but halfe a one,
 Rheumaticke eyes, with no more sight than could
 Distinguish well, man from a horse, or beare,
 (To keepe her from mistake in procreation,) 40
 A nose of many fashions, and as many
 Water-workes in 'em, lips of honest hide,
 And made to last, teeth of a Moores complexion,
 A chinne, without all controversie, good
 To goe a fishing with, a witches beard on't, 45
 With twentie other commendations; such a thing
 Were no mischiefe, and a man might trust
 Her with no scruple in his Conscience.

23. nothing;] G; ~^ Q. 25. How] Q; ~? G. 30. She'le] Ed;
 punctuation uncertain, possibly omitted in Q. 31. better;] G; ~,
 Q. *38. Rheumaticke] Ed, after G; Emnaticke Q. 40. (To...
 procreation,)] ^~...~^ Q. 46. commendations;] ~, Q.

Bentivolio. This is plaine madnesse.

Horatio. You may call it so,
 But Ile be bound to travell further with 50
 This Night-mare, than the finest flesh and blood
 You court, and call your mistresse; why, the Devill
 With all his art, and malice will nere cuckold me,
 And I should leave her in hell, and goe a journey,
 I should be sure at my returne to find her 55
 Safe, and untouch'd, sound of her winde, and limbs;
 A faire, and hansome woman would not scape so:
 You have my opinion now, and 'twere lesse evill
 To practise it - you mind not my instructions.

Bentivolio. Not I.

Horatio. These Lectures have I read to th' City 60
 With the same successe, that Gentlemen might live honest,
 And men have lucke to father their owne children,
 But 'twill not be - you are resolv'd to try it?

Bentivolio. Am I engag'd thus farre to fall backe now?

Horatio. Remember where you are yet.

Bentivolio. I am i'th Court. 65

Horatio. Where you expect to complement with the Dukes ---

Bentivolio. What?

Horatio. What doe you thinke? the Dukes married,
 They say, although he love Ardelia,
 And without question, in these parts may want
 No intelligence of your purpose, and your person, 70
 And theres no doubt, but if he find you quaille-catching,
 He has power enough to coole your blood, and hers,
 Should she remember what has past betweene you.
 In that respect be caution'd, doe not worke
 A double ruine, to sooth one vaine humour; 75

52. mistresse; why,] ~, ~^ Q. 59. it -] ~, Q. 60. to th']
 toth' Q. *61. successe,] Q; success; G. 63. be -] ~, Q.

Eyes will beget an appetite of more neerenesse,
 And how that may succeed, 'tis better feare,
 Than prove.

Bentivolio. I prethee fright me not with shadowes.

Horatio. You are then for her substance --- ile not leave you.

Bentivolio. Ile see her did the Duke proclaime it death. 80

Horatio. I had rather see the Cow, with her five legges,

And all the Monsters in the market, then

Be troubled with the spectacle, but on -

Stay, yet will you but see her? will her face content you,

A farre off, without multiplying twinckles, 85

Ridiculous sighes, or crost armes pinion'd thus,

As the Knight-Templers leggs are, whollie buried

Like Taylors, no dejected lookes, as y'ad

Your father alive agen to send you out

To sea, with pention to maintaine you in basket, 90

Poore John, and halfe a livery, which should be

Part of your governor, to read morall vertue

And lenton Lectures to you; or if she frowne

As much as say my friend, I am not for you,

The Dukes the better Gentleman, and shall pay for't 95

Will you returne then with a handsome patience,

And wisely love where no man els will rivall you,

A Witch or some old woman?

Bentivolio. I prethee leave

Thy phrenzy, thou sha't witnes ile be temperate.

Enter Valerio.

Who's this? Signior Valerio.

77. succeed] G; succed Q. 77-8. And...prove.] so G; one line in Q.

79. her substance] Q; the substance G. 81. had] G; Had Q.

81. her] Q; the G. 83. on -] ~, Q. 86. pinion'd] G;

punctuation uncertain, possibly omitted in Q. *87. Knight]

Kinght Q. 87. buried^] ~, Q. 88. dejected] G; djected Q.

93. you;] ~, Q. 94-5. my...for't] so G; Q does not italicise.

98. woman?] G; ~, Q. *99. sha't] shal't Q.

Valerio. Bentivolio, 100

Welcome to Parma, and the Court.

Bentivolio. My friend, Sir.

Valerio. You both divide me.

Bentivolio. Then I am no stranger,

In confidence of that friendship we both seal'd

In Travell.

Valerio. What affaires brought you to Parma?

Bentivolio. Being at large, I had curiositie 105

To observe what might improve my knowledge here

With some taste of your Court.

Valerio. And I am happie

I have some power to serve your wish, nor could you

Arrive to see it shine with more delight,

It is compos'd of revells, now all ayre, 110

Let me present you to the Duke.

Bentivolio. I shall

Be honour'd to kisse his hand.

Valerio. Sha't see his Mistresse,

The faire Ardelia, the Dukes no saint,

I may tell thee.

Horatio. Pray Sir, with your favour,

Cannot the Court furnish a Gentleman, 115

And need be, with an uglie face or two?

Such as would turne your stomacke, would content

My fancie best.

Valerio. What meanes your friend?

Bentivolio. A humour he playes withall.

100-1. Bentivolio...Court] so G; Q divides at to / Pavie.

*100 & 104. Parma] Ed, after G; Pavie Q. 110. revells, now^] Q;

~^ ~, G. 111-12. I shall...hand] so this ed; one line in Q.

116. two?] G; ~, Q.

Valerio. He would not play with such a woman, wo'd he? 120

Horatio. Yes, and if the place be not
Too barren to afford me one ill-favoured
Enough.

Valerio. Nere feare it, they are common here
As Crowes, and something of a hue by moone-shine;
Promise to keepe your wits, and ile present you. 125

Horatio. I have a lease Sir, of my braines, and dare
Encounter with an armie out of Lapland. Exeunt.

121. and if] Q; ^ if G. 127. Encounter] G; Enconnter Q.

[ACT II. Scene ii]

[An Apartment in the Palace.]

Musicke, and Song in Dialogue.

Enter the Duke, Ardelia, Fiametta, Leontio,
Strozzi, Ascanio, Silvio, Ladies [and attendants].

Duke. How likes Ardelia this?

Ardelia.

If it affect

Your highnesse eare, dutie hath so compos'd
My will to obedience, I must praise the musicke,
And wish no other object to that sence,
Unlesse you please to expresse more harmonie
By some commands from your owne voice, that will
Challenge my more religious attention.

5

Duke. What charme is in her language? cease all other

(But discord to her accents); what a sweet,
And winning soule she has, is it not pity
She should be lesse than Dutchesse, farre above
Euphemia in beautie, and rare softnesse
Of nature, I could wonder, gaze for ever;
But I expose my passion too much
To censure, yet who dares dispute our will?
Leontio looke upon Ardelia,
And tell me.

10

15

Leontio. What Sir?

Duke.

Canst see nothing there?

Leontio. I see a spacious field of beautie Sir.

Duke. Tis poore, and short of her perfection,

[to an attendant] Beare her this other Jewell, - I will have
Shine like a volumn of bright constellations, [her

20

II.ii. An Apartment...Palace.] G; not in Q. *0.3. and attendants]
Ed; not in Q. 9. accents);] ~^ Q. *20. to...attendant] Ed;
not in Q. 20. Jewell, -] ~, ^ Q. 21. of bright] G; ofbright Q.

Till all the world turne her Idolater:

[to Leontio] When did Euphemia looke thus?

Leontio. Never sir.

Duke. Be Judge thy selfe Leontio, if my Dutches

Lov'd me, could she denie her Dionisio

25

This happinesse? but she has a stubborne soule,

She has, and shall repent it.

Leontio. Sir, remember

Shee is a princesse.

Duke. You were best remember her,

Perhaps sheele take it kindlie.

Leontio. Sir, I hope

You have more assurance of my faith to you

30

Then to interpret ---

Duke. Nothing, come, all's well,

Name her noe more, how ere she has displeas'd

Us, you can violate noe duty still

To love her.

Leontio. I sir?

Duke. This infects delight;

Let's dance my sweete Ardelia.

[They dance.]

Leontio. [aside] The Dukes jealous

35

Or i'me batraid.

Duke. Leontio, Silvio, Strozzi,

The Ladies blush for you, they have breath'd too much.

[Courtiers join dance.]

While the Dance is [in motion,]

Enter Valerio, Bentivolio, Horatio.

Valerio. Sir, here are gentlemen desire the grace

To kisse your highnesse hand.

23. to Leontio] Ed; not in Q. 26. happinesse?] ~, Q.

31. interpret] G; intepret Q. 34. delight;] G; ~, Q. 35. They

dance.] G; not in Q (see note, 1.37). 35. aside] G; not in Q.

37. Courtiers...dance.] Ed; not in Q. 37.1. in motion,] Ed;

Q's direction is left incomplete.

- Duke. Ardelia, supply our Dutchesse absence. 40
- Valerio. It is the Dukes desire by his example,
You extend your faire hand to a payre of strangers,
Ambitious of the honour.
- Ardelia. [aside] Bentivolio?
Tis he, how my heart trembles as my frame
Would fall to peeces, [aside to Valerio] doe you know that 45
- Valerio. Yes, Madam. [gentleman?
- Ardelia. Let him attend me in my lodgings,
It will be worth your friend-ship to conduct him.
- Valerio. I shall.
- Duke. Your countenance changes, I observ'd
Your eyes upon that Stranger.
- Ardelia. He renews
The memory of a brother, I lov'd dearely, 50
That died at Sea: I ne're saw two so like.
- Duke. [to Bentivolio] For representing one so neare Ardelia,
Receive another welcome, and what favours
Your thoughts can study from our Court, possesse 'em.
- Bentivolio. You oblige my humblest services --- [aside to 55
How dost like this? [Horatio] how now,
- Horatio. Why scurvily, you flatter
Your selfe into distruction, I see
The Arrow will peirce thy heart, decline it yet.
- Bentivolio. Still frantickely opposing.
- Horatio. I ha' done,

40-3. Ardelia...Honour] so this ed; Q lines: Ardelia...absence, /
Val...your / Faire...of the / Honour. 40. Ardelia,] ~^ Q.
40. absence.] G; ~, Q. *43. Ambitious] G; Ambitions Q.
43. aside] G; not in Q. 45. aside to Valerio] Ed; not in Q.
46. lodgings,] ~^ Q. *49. renews] Ed, after G ("renews"; G notes
a further possible emendation, "revives"); renews Q. 52. to
Bentivolio] Ed; not in Q. 52. neare Ardelia] neareArdelia Q.
55-6. You...this] so G; one line in Q. 55. aside to Horatio] Ed,
after G; not in Q. 59. done,] ~^ Q.

[II.ii]

Be mad, i'le give my braine to somewhat els; 60
 [to Valerio] Sir, I wod see a phisnomy, though it looke
 As big as the fower winds, I ha' court-ship for it,
 And wo'not be blowne off with an Hericano,
 Yet trust me i'le be honest.

Valerio. I beleeeve you.

Horatio. Onely to please my eye.

Valerio. [pointing to Fiametta] What thinke you of 65
 That Divells lans-schape, you observ'd not her;
 Notwithstanding her complexion, she is a Lady
 Usefull at Court, to set of other faces,
 Especially the Dukes Mistres; whom for that,
 And some thing else, his grace has recommended 70
 To be her companion, will she serve turne?
 Did you ever see a more excellent wall-eye!

Horatio. I, marry, Sir.

Valerio. Nay let me prepare you.

[Takes Fiametta aside.]

Madam dee observe that Gentleman,
 The staring Stranger, he has busines to you, 75
 And you will bid it welcome.

Fiametta. Does he know me?

Valerio. He inquir'd for you
 By all discriptions --- and I guesse he may
 Be worth your favour.

Fiametta. Mine?

Valerio. If ever man
 Were an Idolater, he is yours, i'le bring him 80
 To your lodgings Madam, if you please.

60. els;] ~, Q. 61. to Valerio] Ed; not in Q. 65. pointing...
 Fiametta] Ed, after G; not in Q. 66. her;] ~, Q. 69. Mistres;]
 ~, Q. 70. else,] G; ~^ Q. 72 wall-eye!] ~^ Q. 73. I, !
 ~^ Q. 73. you.] G; ~, Q. 73.1. Takes...aside.] Ed; not in Q.

Fiametta. You'le honour me.

[Valerio returns to Bentivolio and Horatio.]

Duke. Agen to our revells, ther's noe life without being active.

Valerio. [to Horatio] Not now! you shall have opportunity,
 [to Bentivolio] And I have commission to informe you something - 85
 Away, here's like to be a Storme.

Enter Euphemia.

Bentivolio. [aside to Valerio] What's shee?

Valerio. Euphemia.

Strozzi. Your Dutches, Sir.

Duke. How dares shee interrupt us?

Leontio. [aside] A guard about my heart, I am undone els;
 Each looke, and motion in her greife present
 Such a commanding sweetnes, if I observe 90
 With the same eyes I shall betray my selfe.

Euphemia. I come not Sir, with rudenes of my language,
 Or person to offend your mirth, although
 The nature of my sorrow is so wild
 It may infect weake minds, and such as have not 95
 Some prooffe in their owne bosomes, but to make
 One, and my last suite, which when you have heard
 It may appeare so reasonable, and proportion'd
 To what your thoughts allow me, that you will
 Find easily a consent to make it fortunate, 100
 And me in the prevailing. Ardelia offers to depart.

Duke. Doe not moove

Ardelia, I am full protection here.

Euphemia. Ther's something sir in my request to make
 Her happy too.

- 82.1. Valerio...Horatio.] Ed; not in Q. 83. active.] G; ~, Q.
 84. to Horatio] Ed (see note, 1.85); not in Q. 84. now!] ~? Q.
 85. to Bentivolio] Ed (see note, 1.85); not in Q. 85. something -]
 ~, Q. 86. Away,] G; ~^ Q. 86. aside...Valerio] Ed; not in Q.
 88. aside] G; not in Q. 88. els;] e'ls^ Q. 103-4. Ther's...
 too] so G; one line in Q.

- Ardelia. [aside] I dare not heare the Dutchesse,
 Her lookes wound me. [She stands apart.]
- Duke. Speake your promising wishes. 105
- Euphemia. Although I know not for what guilt in me
 Of more then my obedience, and some lesse
 Beauty then dwells upon Ardelias cheeke,
 You have exild me from your love, and bosome,
 And worse then one condemn'd by force of lawes 110
 For sinne against your bed, have sentenc'd me
 To wander with disgrace, carv'd in my brow
 The Fable of a Dutchesse, and your anger;
 My desires are you would have so much charity,
 Though you have made me an out-law by your doome, 115
 Not to compell me after all my shames
 To be a murderer.
- Duke. Treason, our Guard.
- Euphemia. You shall not trouble Sir your feares I bring
 The least blacke thought against your person, heaven
 Avert so foule a sinne, the danger all 120
 Doth threaten me, and my life, which I thus
 Most humbly beg may not be forc'd through blood [Kneels.]
 By my owne hands, urgd by your heavy wrongs
 To such a desperate mutiny: which you may
 Prevent by your revenge of Law upon me. 125
 To which, and your displeasure, I would yeild
 My life your welcome sacrifice, i'le praise
 Your mercy for my death, and blesse the stroake
 Devids my sad soule from me.

104. aside] Ed; not in Q. 105. She...apart.] Ed(see intro.,
 pp. 148-9); not in Q. *110-11. lawes^...bed,] Ed, after G;
 ~,...~^ Q. *112. wander^...disgrace,...brow^] Q; ~,...~^...~, G.
 114. charity,] G; ~^ Q. 122. Kneels.] G(cf.1.134); not in Q.
 123. hands,] G; ~: Q. 124. mutiny:] ~, Q. 126. displeasure,]
G; ~^ Q.

Duke. This your project?

Leontio. [aside to Ardelia] Did you heare the Dutches suite?

Ardelia. Noe, but i'le beg 130

It may be granted; [coming forward] doe not sir deny

Your Dutches her desires so just, and reasonable.

Leontio. [aside] How's this? shee'le pray to be rid on her,
Audacious woman!

Euphemia. Let me rise with horror.

Duke. Ardelia knowes not what Euphemia ask'd. 135

Leontio. [aside] She'le appeare cunning.

Ardelia. I am confident

She hath propounded nothing ill becoming.

Leontio. Nothing, a very trifle, wearied with

Her injuries she onely begs the Duke

Would be so kind to order with as much 140

Conveniency as he please, her head to be

Chop'd of, thats all, and you were charitable

To joyne so modestly in the advancement

Of her desires.

Ardelia. Defend it heaven!

Madam your pardon, I imagin'd not 145

You aym'd such cruelty upon your selfe.

Euphemia. Proud, and dissembling woman, at such impudence

I take my spirit to me, and no more

Will put my breath to the expence of prayer

To be short-liv'd, I will desire to live 150

To see heaven drop downe justice, with such loud,

130. aside...Ardelia] Ed; not in Q. 131. granted;] ~, Q.

131. coming forward] Ed; not in Q. 132. reasonable.] G; ~; Q.

133. aside] G; not in Q. 134. woman! G; ~^ Q. 136. aside]

Ed; not in Q. 142. thats] Ed, after G; that Q. 144. heaven!]

G; ~, Q. 146. upon] G; upou Q.

- And publicke noyse of my revenge on thee,
 And thy adulterate arts, as the world naming
 But once Ardelia, shall be palsey-strucke.
 I feele a new, and fiery soule within me, 155
 Apt to disperse my rage, which feare and my
 Religion would ha' stifled. Oh my fate!
- Duke. She raves, to prison with her, we are not safe
 While she enjoys the freedome of our ayre:
 [aside] Stay (my good Genius) she carries yet 160
 The title of our Dutches; - tis our pleasure
Leontio, she be your prisoner,
 But see her narrowlie confind, till we
 Determine what shall follow; in what we
 Limit you not, make your owne reason guide, 165
 But on your life secure her.
- Leontio. Your commands
 In all things I obey, [aside] most blest occasion!
- Duke. [aside] Foole, thou dost entertain what must undo thee,
 And make you both ripe for eternall absence;
 Hug Juno in the clouds, and court her smiles, 170
 Though she consent not, tis enough you stand
 Suspected, and expos'd to equall danger.
 You sha'not lose your ayre to plead for death,
 Thus wele secure Ardelia.
- Euphemia. I heare,
 And with all chearefullnesse resigne my will 175
 To imprisonment, or death; forgive the wildnesse,
 And furie of my language, I repent

*160. aside] Ed; not in Q. 161. Dutches; -] ~; ^ Q.
 164. follow;] ~, Q. *165. Limit^ you not,] G; ~, ~ ~ ^ Q.
 167. aside] G; not in Q. 168. aside] G; not in Q.
 171. enough ^] Q; ~, G. 172. and] G; aud Q.

My wish upon Ardelia, may she live
 To doe so too, and you to be possest
 Of all joyes Earth and Heaven can blesse your heart with. 180
 May danger never in a dreame affright you,
 And if you thinke I live too long, tis possible
 (Before you send death to conclude my sufferings,
 Some thoughts of you may wither my poore heart,
 And make your path smooth, to what most you joy in. 185
 Be not a tyrant when i'me dead upon
 My fame, although you wish me not alive;
 Yet say I was Euphemia, let that sticke
 Upon my Tombe, if you will grace my shade
 With so much cost; in that name is supplied 190
 Enough to tell the world for whom I died.

Duke. We heare too much, away with her.

Exeunt.

180. joyes[^]] G; ~, Q. 182. possible[^]] ~, Q. 183. (Before...
 sufferings,)] [^]~...~,[^] Q. 185. in.] G; ~[^] Q. 186. dead[^]] ~, Q.
 187. alive;] ~, Q. 190. cost;] G; ~, Q.

ACT III. [Scene i]
 [The Palace. - A Garden.]

Enter Bentivolio, Valerio, Horatio.

Bentivolio. I have given a treasure to your bosome Sir.

Valerio. You shannot friend repent it, and this act

Of so much confidence, new binds my faith to you;

[aside] Contracted to Ardelia? I may chance make use of this. -

Your pilgrimage ends here ---

Exit Valerio.

Horatio.

Doe you know

5

What you have done?

Bentivolio.

I have told him what

Concern'd Ardelia, and my selfe; thou wod'st

Suspect, and chide my credulous nature, come,

I'lle trust him with my life.

Horatio.

That's done already,

He has a secret, much good doe him wo't,

10

Should ha' burnt a passage through my heart, and left

It ashes, ere't had wanderd from me thus,

And if you never did before, pray now

He may be honest to you, tis too late

To finde compunction for it! pray, and heartily,

15

He may be dumbe.

Enter Valerio and Ardelia.

Valerio.

Signior Bentivolio?

[Exeunt] Ardelia, and Bentivolio.

So, so, thats over, now ile conduct you

To your pretious Saint, unlesse your bloud turne coward.

Horatio. Oh, never feare it, Sir.

III.i. The...Garden.] G; not in Q. 1. Sir.] ~, Q. *4. aside] Ed; not in Q. 4. this. -] ~, Q. 5. Valerio.] ~, Q. *12. ere't had wanderd] ere th'ad wandred Q. *14. honest] G; honost Q. 15. it!] ~, Q. 15. heartily,] G; ~, Q. 16.1. Exeunt] G; Exit Q. 18-19. To...Sir.] so G; Q divides at turne / Coward.

- Valerio. But would you did
 First tell me, and discharge me of some wonder, 20
 You have an humor of the newest fashion
 I ere yet saw, and how the Court may follow't
 I know not, how long have you beene possest Sir?
- Horatio. Possest? what Divell doe you meane?
- Valerio. With these
 Ilfavour'd, deform'd women; y'are bewitchd sure? 25
- Horatio. Thou dost not know the fiends I have convers'd with.
- Valerio. I have no ambition to be acquainted
 With any Goblins, further then their knowledge
 Might make me understand the ground of your
 Inchantment.
- Horatio. Oh a world, Legions, Legions.
- Valerio. Of what? 30
- Horatio. Of handsome women.
- Valerio. They the cause of this?
- Horatio. Their false, and perjurd natures; I nere met with
 One handsome Face that made a conscience of me.
- Valerio. And dee' thinke to finde
 More faith in those that looke all ore like Devills? 35
- Horatio. Tis possible they may have soules, who knowes?
 Howe're in my revenge, ile love, and doate on 'em,
 And justifie they are the Sexes glorie.
- Valerio. I have enough.
- Enter Ardelia, and Bentivolio.
- They are return'd, this way Sir, to your Fayrie. 40
- Exeunt [Horatio and Valerio].
- Ardelia. My dearest Bentivolio, why dost stand
 At so much gaze, and distance, as thou wod'st
- 24-5. With...sure] so G; one line in Q. 25. women;] ~, Q.
 32. natures;] G; ~, Q. *38. they] G; thy Q. 40.1. Horatio...
Valerio] Ed, after G; not in Q.

Teach love unkindnesse? can these outward formes
 Disguise me from thy knowledge? lets salute,
 My lips retaine their softnesse, and unles 45
 Thy love be chang'd, our breath may meet, and we
 Convey the heartie meaning of our soules,
 As we once did.

Bentivolio. Y'are very brave Ardelia -
Ardelia. But have no pride without you, these are no
 Glories compar'd to what I weare within, 50
 To see thee safe, whom my feares gave up lost;
 And after so much absence, doe I live
 To embrace my Bentivolio?

Bentivolio. You would have me
 Beleeve I am welcome hither, faire Ardelia,
 Pardon, I know not yet what other name 55
 To call you by, and if I wrong your titles,
 Be gentle to my ignorance; this hand
 You gave me once, when no ambition frighted
 The troth we vow'd, our chast simplicity
 Durst kisse without a shame, or feare to be 60
 Divorc'd by greatnes; tell me, sweet Ardelia,
 When I did court thy Virgin faith, and paid
 An innocent tribute to thy most chast lip,
 When we had spent the day with our discourse,
 And night came rudely in to part us, what 65
 Were then thy usuall dreames? how many visions
 Were let into thy sleepe, thou shouldst be great,
 Torne from my bosome, to enrich thy selfe,
 And a Dukes armes? and that a time should come,
 When I, the promis'd Master of this wealth, 70
 Should thus present my selfe a beggar to thee,
 And count thy smiles a charitie?

43. unkindnesse?] ~, Q. 44. knowledge?] G; ~, Q.

48. Ardelia -] ~, Q. 51. lost:] ~, Q. 61. greatnes;] ~, Q.

Ardelia.

What meanes

My Bentivolio by this passionate language?

Bentivolio. I doe confesse I was compell'd to be

An exile from thee, in obedience to

75

My father, who would trust me to the Seas,

Or any land, ere leave me to this shipwracke,

(For so his anger sinn'd against thy beautie,

Whilst the Idoll Gold grac'd not thy fairer Temple,)

Yet when we plighted hearts, Ardelia,

80

I tied with mine an everlasting contract,

And did expect at my returne to have found

Thine spotles.

Ardelia.

Tis the same.

Bentivolio.

The same to me?

What makes you here then? doe not, doe not flatter

Thy guilt so much. Is not this Parmas Court?

85

Ardelias Court indeed, for she rules here,

The Lady Paramount, whilst the Duke himselve

Bowes like a subject!

Ardelia.

Be not Sir, too credulous,

And with too apprehensive thoughts doe injury

To that which you should cherish, the Duke is ---

90

Bentivolio. Youle say none of your subject; he is a prince,

Prince of your Province, writes Ardelia his,

Tis ravish'd all from me, and I am become

A stranger to my owne, nay stand, and see

My treasure rifled, all my wealth tane from me,

95

And dare not question the injurious power

That revells in my glory: but canst thinke

78. (For] \wedge Q. 79. Temple,)] \sim , \wedge Q. 85. Parmas] Ed, after G;

Pavias Q(c); Pavias Q(u) (see note, II.i.101). 88. not Sir,]

\sim , \sim Q. 91. Youle...prince.] so G; Q divides at subject; / He.

91. subject;] \sim , Q. *92. writes] Q(u); writs Q(c). *94. nay]

Q(c); may Q(u). *95. tane] Q(c); tame Q(u). 97. glory:] \sim , Q.

Duke. Satiers?

Ardelia. As I have read 'em character'd,

So one appear'd, or I imagin'd so, 120

And as you enterd hid himselfe, they are

Halfe men ---

Duke. Halfe beasts.

Ardelia. With Goats hornes in their fore-head,

The thought on't troubles me.

Duke. The effect onely

Of melancholie thoughts, noe such things are

In nature, yet i'le search, and --- strange apprehension. 125

Ardelia. 'Twas more then shape, sure it did talke to me,

And threaten me for your sake.

Duke. How? for mine?

I'le have the Trees, and Arbors all torne up,

Divels lurke here? the earth shall not secure 'em!

Ardelia. He said he lov'd me, and accus'd my heart 130

Of perjury, as we had beene contracted.

Duke. More strange! my guard!

Ardelia. Stay sir, before you goe

Let me beseech your justice in defence

Of my much injur'd honour; as you are

A Prince, I doe beseech you speake all truth, 135

For let him be the Divell, I'le not have

My innocence abus'd! I know not from

What fame, or fond opinion voic'd of me,

By some that had more thought to serve your will

Then vertue, I was made beleeve you lov'd me, 140

Which though my force resisted, by some practises

121. enterd] entred Q. 123-4. The effect...are.] so G; Q divides
at thoughts, / Noe. *125. apprehension] Q(c); apprension Q(u).

129. 'em!] 'u, Q. 134. honour;] ~, Q. 137. abus'd!] ~, Q.

*141. resisted,...practises^] Ed, after G; ~^...~, Q.

You gaind my person hither, and in Court
Command my stay -

Duke. Entreat, my best Ardelia.

Ardelia. You may Sir, smooth your cause, but I can fetch

A witness from my bosome to convince 145

The truth I urge: yet let me not be lost

To gratitude, my soule bids me acknowledge

Never was subject to a Prince more bound

For free, and beauteous graces, then Ardelia

To your highnes; and with many lives to wast 150

In service for them, I were still in debt to you.

Duke. Tis in thy power to satisfie for all,

And leave me ten times more oblig'd to thee.

Ardelia. Let me for this time beg an answer from you:

Although I am not ignorant, what price 155

Your wild blood would exact, speake in the eare

Of silent heaven, have you obteyn'd so much

As one stoope to your wanton avarice,

One bend to please your inflam'd appetite?

Duke. Not any yet, the more unkind Ardelia. 160

Ardelia. Speake clearely by the honour of a Prince.

Duke. By better hopes I sweare, and by thy selfe.

Ardelia. You doe me Sir, but Justice; I will study

To pay my humblest duty, and i'le tell

When next I see the Satire ---

Duke. To discharge 165

Those feares, i'le presently destroy this Garden,

143. stay -] ~. Q. 143. Entreat] G; Q does not italicise.

146. urge:] G; ~, Q. *149. beauteous] Q; bounteous G.

150. highnes;] G; ~, Q. *154. an answer] G; on answer Q.

154. you:] G; ~, Q. 159. appetite?] G; punctuation uncertain,

possibly ~, in Q. 163. Justice;] ~, Q. 165-7. To discharge...

Bird] so G; Q divides at destroy, / This and shelter, / For.

166. destroy~] G; ~, Q.

And not leave shelter, for a Bird.

Ardelia. Your pardon,

To what wo'd my immagination lead me?

I see all was but melancholie, here was nothing.

Duke. Fruits of a troubled fancie, come be pleasant, 170

And tell me when you will redeeme your cruelty,

It may incline you somewhat to remember

By what soft wayes I have persued your love,

How nobly I would serve you.

Ardelia. Love, your grace

Knowes, never was compelld.

Duke. But love should find 175

Compassion to the wound it makes, I bleed,

And court thy gentle pity to my sufferings,

All Princes are not of so calme a temper,

Thinke of it my Ardelia, and reward

The modest expectations of a heart, 180

That in thy absence withers; but i'le have thee

To chide thy cruell thoughts, and till our lipps

Salute agen, flatter my selfe with hope

Thy nature will be wise, and kind to love,

Where tis so fairely courted. Exit.

Bentivolio. [coming forward] Is he gone? 185

With what acknowledgment of my fault Ardelia

Shall I beseech thy pardon, I am lost

In wonder of thy innocence; 'twere just

I should suspect the truth of my owne bosome,

Thou hast too rich a goodnes.

Ardelia. Now you flatter, 190

I knew noe way o'th suddaine to convince you,

177. sufferings] G; fufferings Q. 181. withers;] ~, Q.

181. have] Q; leave G. 185. coming forward] G; not in Q.

[III.i]

But by the Dukes confession, I am yet
 Preserv'd my Bentivolio, but with what
 Danger of being lost to thee and honour
 I shall remaine here, may concerne our Jealousie. 195

Bentivolio. Together with the knowledge of thy vertue
 Like balsome powr'd into my eare, I tooke
 A poyson from the Duke, I find he loves thee
 With a blacke purpose, and within his language
 Was something worth our feare indeede, it will 200
 Require our study, and much art, Ardelia.

Ardelia. Let's retire into my chamber, and mature
 Some course for both our safeties.

Bentivolio. I attend you. Exeunt.

194. thee^] G; ~, Q. 195. Jealousie.] ~, Q.

[ACT III. Scene ii]
 [An Apartment in the Palace.]

Enter Valerio, Horatio, Fiametta.

Valerio. [aside to Horatio] I wo'not stay three minutes, ile
 Aside for distillation, I leave you [but step
 The pleasure of your eyes. Exit.

Horatio. Well, goe thy waies.

Fiametta. Doe you not mocke me Sir, shall I beleeve
 A Gentleman of your neate, and elegant making, 5
 Can stoope to such a creature as I am.

Horatio. Will you have me sweare?

Fiametta. By no meanes.

Horatio. Then I wo'not,
 But I will give it thee under my hand,
 Read that. [Gives her a paper.]

Fiametta. What's this?

Horatio. Something to shew I hate all hansome women. 10

Fiametta. Is't a song?

Horatio. It may be, with a voice, and tune put too't,
 Ile reade it. He [takes the paper and] reads.

What should my Mistris do with hair?
 Her frizling, curling, I can spare;
 But let her forehead be well plough'd,
 And Hempe within the furrowes sow'd.

No dressing should conceal her ear, 5
 Which I would have at length appear,

*III.ii. An...Palace.] G; not in Q. 1. aside to Horatio] Ed; not in Q.
 1-3. I wo'not...eyes] so G; Q prints as prose: I wo'not...di- / stillation...eyes.
 9. Gives...paper] G; not in Q. 13. He... reads.] Ed; He reads. Q.
 *13.1-13.18. What...me.] Ed, on G's conjecture; not in Q.

At which should hang with a device,
The wealthy pearls of both her eyes.

And such a Nose I would desire
Should represent the Town a-fire; 10
Cheeks black, and swelling like the south,
No tongue, nor mark within her mouth.

Oh give me such a face,
Such a grace;
No two should have sport, 15
Or in wedlock better agree:
The divel should into the bawdy Court
If he durst but Cuckold me.

Enter Valerio, with Aurelia, and
Macrina veild.

Valerio. I am come agen Sir, and choose, rather then
To afflict you with expectation, 15
To bring my company along, you may
Salute 'em if you please.

Horatio. They are not welcome.

Valerio. Will you beleeve me now?

Aurelia. If we may trust our eies.

Horatio. Ladies you must excuse me, I affect
No vulgar beauties, give me a complexion 20
Cannot be match'd agen in twenty kingdomes,
You have eies, and nose, and lips, and other parts
Proportion'd.

Aurelia. Sure the Gentlemans distracted.

Horatio. No, I am recover'd, I thanke my starres,
To know, and heartily abhorre such faces, 25
[to Fiametta] What come they hither for? dee' know 'em Madam?

13.10. a-fire] a^fire Poems. 13.14. grace;] ~, Poems.

26. to Fiametta] Ed; not in Q.

Fiametta. I had no purpose they should be my guests
At this time, th'are court Ladies, I confesse;
Signior Valerio this was your plot.

Valerio. My pure intention, Madam, to doe you 30
Service, I knew they were not for his pallate,
These will inflame his appetite to you,
And set you off, meere foiles to you, doe they
Looke as they were ambitious to be
Compar'd with you.

Fiametta. [to Horatio] Noble sir, although 35
I have not beautie like these Ladies -

Horatio. How?
You ha' not beautie? take heed doe not shew
Your selfe unthankfull to wise nature, do not,
They ha' not wealth enough in all their bodies
To purchase such a nose.

Macrina. Ha, ha.

Horatio. Ha, ha, good Madam Kickshaw, 40
That laugh to shew how many teeth you have.

Valerio. Be not uncivill Sir.

Horatio. Why does that Fayrie grin then?

I'le justifie there is more worth, and beautie,
Consider'd wisely, and as it preserves
Man in his wits, and sence, than can be read 45
I'th volumn of their flattering Generations.

[To Fiametta] Good Madam looke a squint, a little more,
So, keepe but that cast with your eies, - and tell me
Whose sight is best, hers that can see at once
More severall waies then there are points i'th Compasse, 50
Or theirs that lookes but point-blancke.

28. confesse;] ~, Q.

35. to Horatio] Ed; not in Q.

36. Ladies -] ~, Q.

36-7. How?...shew] so G; one line in Q.

37. beautie?] ~, Q.

38. do not,] ~ ~ Q.

47. To Fiametta]

Ed; not in Q.

47. squint] G; sqnint Q.

48. eies, -] ~, Q.

- Macrina. A new way
To commend the eies.
- Horatio. You thinke your fore-head pleases,
Whose top with frizled, and curld haire beset,
Appeares like a white cliffe, with reeds upon't;
Your nose, which like an Isthmus parts two Seas - 55
- Aurelia. Seas? you meane eies agen.
- Valerio. What of their nose?
- Horatio. Will be in danger, with continuall beating
Of waves, to wash the paint off, and in time
May fall, and put you to the charge of building
A silver bridge for praises to passe over. 60
- Macrina. We'l barre your commendations.
- Horatio. It sha'not need,
I doe not melt my wits to verse upon
Such subject; here's an instrument to smell with,
Tough as an Elephants trunke, and will hold water.
- Valerio. It has a comely length, and is well studded 65
With gems of price, the gold-smith wo'd bid money for't.
- Aurelia. [to Valerio] Is he not mad?
- Horatio. I can assure you no,
And by this token I would rather be
Condemn'd to th' Gallies, then be once in love
With either of your phisnomies.
- Macrina. Is't possible? 70
- Horatio. You may put your whole faith upon't.
- Valerio. [to Aurelia] Dee' beleeeve him,
Madam?

52. pleases,] G; ~. Q. 55. Seas -] ~. Q. 63. subject;] ~, Q;
subjects. G. 67. to Valerio] Ed; not in Q. 69. to th']
to'th Q. 71. to Aurelia] Ed; not in Q. 71-2. him, Madam?] G;
~? ~. Q.

Aurelia. Methinkes this is the prettiest mirth,
 You have a mighty wit, could you be angry,
 I love you for't.

Macrina. His humor takes me infinitely.

Horatio. It does, and you doe love me for't?

Macrina. Most strangely. 75

Horatio. I would you did, and heartily.

Macrina. What?

Horatio. Love me.

Macrina. So well, I could be happy in thy wife.

Horatio. Could Fate make me so miserable, if I did not
 In lesse than a sennight breake thy heart, shu'dst
 Cuckold me at my owne perill.

Valerio. [indicating Fiametta] This Lady has 80
 A mightie estate.

Horatio. Tis all the fault she has,
 Would she had none, had she no house, nor clothes,
 Nor meanes to feed, yet I would sooner marry,
 Observe, this naked salvage, then embrace
 The fairest woman of the earth, with power 85
 To make me Lord of Italy; I should alwayes
 Enjoy my health.

Valerio. Her very face would keepe
 Your bodie soluble.

Horatio. No feares compell me
 To be a prisoner to my dining-roome,
 I might hawke, hunt, and travell to both Indies. 90

Aurelia. Give any Doctor leave to give her Phisicke.

Macrina. Or change of Ayre.

Valerio. Save much in your owne diet,
 Which else would call for Amber-greece, and rootes,
 And stirring cullices.

73. angry,] ~^ Q. 78. miserable,] G; ~^ Q. 79. shu'dst] Q;

thou shouldst G. *80. indicating Fiametta] Ed; not in Q.

86. Italy;] ~, Q.

- Aurelia. You might allow her
To visit Maskes, and Playes.
- Valerio. And the Bordellos, 95
I thinke she would be honest.
- Horatio. And thats more
Then any Christian conscience dare assure
By oath on your behalfe --- to be short, Ladies,
Howe're you may interpret it my humour,
Mine's a Platonicke love, give me the soule, 100
I care not what course flesh and blood inshrine it;
Preserve your beauties, this will feare no blasting:
[to Fiametta] I beg you call me servant.
- Aurelia. [to Macrina and Valerio] Did you heare him?
- Fiametta. You must acknowledge then I am your Mistresse.
- Horatio. Ile weare your Perriwig for my Plume, and boast 105
More honour in't, than to be minion
To all the Ladies of the Court; deere Mistresse,
If you can love a man, jeere 'em a little.
- Fiametta. Faire Ladies will you in, and taste a banquet,
Be not discountenanc'd that this Gentleman 110
Is merrie with your beauties, the Spring lasts
Not all the yeare; when nature that commands
Our regiment will say, faces about,
We may bee in fashion, no controwling destiny.
Passion, who curld your haire? here wanteth powder, 115
Who is your Mercer, Madam? I would know
What your cheeke stands you in a weeke in Taffata?
Your face at distance shewes like spotted Ermine.
- Horatio. Or like a dish of white-broth strew'd with Currains.

98. short,] G; ~ Q.

101. flesh ^] G; ~, Q.

103. to Fiametta]

Ed, after G; not in Q.

103. to Macrina and Valerio] Ed; not in Q.

106. in't] G; in^t Q.

107. Court;...Mistresse,] ~,...~ Q.

112. yeare;] ~, Q.

113. faces about] so G; Q does not italicise.

[III.ii]

- Fiametta. Right servant, that was a more proper simily; 120
 Discretion should ha put more ceruse here,
 Your fucus was ill made, do you not lie
 In a maske all night, Madam.
- Valerio. Thou dost in a vizard
 I will be sworne; how the rude Gipsie triumphs.
- Horatio. Enough, they now begin to swell, and sweate, 125
 Let's leave 'em. Exeunt [Horatio and Fiametta].
- Valerio. What a Hecate was this?
 Will you not be reveng'd?
- Aurelia. Yes, if we knew
 By what convenient stratagem.
- Valerio. I have it,
 There is another creature of my acquaintance,
 If you have faith, more monstrous then this beldam, 130
 I will possesse her with this gentlemans humor,
 And skrew her up to be this witches rivall,
 What thinke you of that?
- Aurelia. Will it not make her mad?
- Macrina. I wo'd goe a pilgrimage to see't, 'twill be
 A mirth beyond the Beares.
- Aurelia. Loose no time then. 135
- Valerio. I'le fit him with a female fury, such
 As the Divell with a pitch-forke will not touch.
 Come Madam. [Exeunt.]

120. simily;] ~, Q. *122. do you] Ed, after G; d'ee you Q.
 124. sworne;] ~, Q. 126. Horatio...Fiametta] Ed, after G; not in
 Q. 130. faith,] G; ~^ Q. 132-3. And...that?] so G; one line
 in Q. 138. Exeunt.] G; Exit Q.

[ACT III. Scene iii]
 [Another Apartment in the Palace.]

Enter Leontio, Euphemia.

Leontio. Have comfort Madam,

I prophecy your sufferings are short-liv'd.

Euphemia. You meane I shall die shortly.

Leontio. We shall find

Lesse want of all the Starres; the aged World
 May spare their light, while 'tis possest of yours, 5
 Which once extinguish'd, let those golden fires
 Quite burne themselves to ashes, in whose heape
 Day may be lost, and frighted heaven weare blacke
 Before the generall doome; have bolder thoughts,
 And bid us all live in your onely safety. 10

Euphemia. Let not your fancy mocke the lost Euphemia!

Leontio. Let not the apprehension of your sorrow
 Destroy your hope; should the Duke never wake
 His sences steep'd in his adulterate lethargy,
 You cannot want protection, nor your will 15
 To be reveng'd, an arme to punish his
 Contempt of so much beauty.

Euphemia. How my Lord?

Leontio. [weeping] What Scithian can behold an outrage done
 Upon these eyes, and not melt his rough nature
 In soft compassion to attend your teares? 20

Euphemia. My Lord I know not with what words to thanke
 Your feeling of my sufferings. I will now
 Beleewe I am not lost to all the World;
 You are noble, and I must be confident
 These streames flow from your charity.

*III.iii. Another...Palace.] Ed; not in Q. 4. Starres;] ~, Q.
 9. doome;] ~, Q. 11. Euphemia!] ~? Q. 13. hope;] ~, Q.
 18. weeping] Ed; not in Q.

- Leontio. Doe not injure 25
 The unvalued wealth of your owne honour Madam,
 Let poore deserts be worth our charity,
 All sacrifice of greife for you is Justice,
 And duty to the Alter of your merrit,
 These drops are pale, and poorely speake my heart, 30
 Which should dissolve into a purple flood,
 And drowne this little Iland in your service,
 Name some imployment that you may beleewe
 With what true soule I honour you; oh Madam
 If you could read the Volume of my heart, 35
 You would find such a story of you there.
- Euphemia. Of me?
- Leontio. Tis that keepes me alive, I have noe use
 Of memory, or reason, but in both
 To exercise devotion to your excellence.
- Euphemia. My Lord I understand you not.
- Leontio. You are 40
 More apprehensive if you wod but thinke so,
 In vaine I still suppressse my darke thoughts Madam,
 Which in their mutiny to be reveal'd
 Have left a heape of ruines worth your pity.
 Oh doe not hide that beauty should repaire 45
 What my love to it hath decay'd within me,
 For I must say I love, although you kill
 My ambition with a frowne, and with one angry
 Lightning, shot from your eye, turne me to ashes.
- Euphemia. Good heaven!
- Leontio. I know what you will urge against me, 50
 You shannot need to arme your passion,
 I will accuse my selfe, how much I have
 Forgot the distance of one plac'd beneath you

25. Leontio.] Loe. Q. 34. you;] ~, Q. *53. plac'd] place[d] G;
 place Q.

And wounded my obedience; that I am
 False to the Duke, the trust impos'd upon me, 55
 And to his favor which have made me shine
 A Starre, on whom the other emulous lights
 Looke pale, and wast their envies; I confesse
 I have not in the stocke of my desert
 Enough to call one bounteous smile upon me, 60
 My whole life is not worth your liberall patience
 Of one, one minute spent in prayer to serve it:
 Yet after all, wish'd destiny commands
 The poore Leontio to love Euphemia.

Euphemia. What doe I heare? consider sir, againe. 65

Leontio. I have had contentions with my blood, and forc'd
 Nature retire and tremble with the guilt
 Of her proud thoughts, seeking to make escape
 Through some ungentle breach made by our conflict;
 But noe prevailing against love, and fate, 70
 Which both decree me lost without your mercie.
 Oh bid me live, who but in your acceptance
 Shall grone away my breath, and wither till
 I turne my owne sad monument.

Euphemia. Noe more, 75
 Ist possible new miseries should oretake
Euphemia? Oh my Lord! with what offence
 Have I deserv'd, after my weight of sorrow,
 Your wounds upon my honour? call agen
 Your noble thoughts, and let me not reply
 To your unjust desires; if I must answer them, 80
 Take my most fixt resolve: er'e I consent
 To wrong Dionisio -

54. obedience;] G; ~, Q. 58. envies;] ~, Q. 61. patience^] G;
 ~, Q. 62. it:] ~, Q. 63. all,] G; ~^ Q. 66. and] G; & Q.
 67. retire^] ~, Q. 69. conflict;] G; ~, Q. 71. decree^] G;
 ~, Q. 73. wither] G; whither Q (cf. I.i.214). 80. desires;]
 ~, Q. 81. resolve:] G; ~, Q. 82. Dionisio -] ~. Q.

Leontio. Stay.

Euphemia. May I be blasted!

Though with contempt he looke upon me now,
His blood may cleare, and he returne to challenge

Euphemias piety, our vow was made

85

For life my Lord, and heaven shall sooner fall,
And mixing with the elements make new Chaos,
Then all mans violence, and wrath upon me
Betray one thought to breake it.

Leontio. Loose not all

Your peace at once, vouchsafe I may waite on you.

90

Euphemia. I know my prison.

Leontio. Let me hope in this,

Enter Pallante.

My pardon seal'd. Pallante?

Pallante. My good Lord.

[Leontio motions him to escort Euphemia in.]

Leontio. Your humble creature Madam, though the Duke

Confine your person, thinke upon your prisoner.

Exeunt Euphemia, and Pallante.

Our vow was made for life, 'twas so, how swift

95

An apprehension love has? but hee's Duke;

Conscience be waking, I shall lanch into

A Sea of blood els, steere my desperate soule

Diviner goodnes.

Enter Pallante agen.

[aside] How I start at shaddowes!

Love take me to thy charmes, and prosper me -

100

Pallante thou art faithfull.

Pallante. To you my Lord,

May I be ever els condemn'd to an Hospitall.

82. blasted!] G; ~, Q.

92. seal'd.] G; ~^ Q.

92.1. Leontio...

in.] Ed; not in Q.

94.1. Pallante] Pall Q.

95. Our...life]

so G; Q does not italicise.

95. so,] ~^ Q.

99. aside] Ed;

not in Q.

99. shaddowes!] ~? Q.

*100. charmes] Q; arms G.

100. me -] ~^ Q.

Leontio. And darst assist to make me happy.

Pallante. Yes,

Though with the hazard of my throat-cutting,

I hope Sir, you suspect not, name an action

105

Though it looke nere so gastly, see how much

I'le tremble at it.

Leontio. In thy eare. [He whispers.]

Pallante. Once more ---

Tough service i'th beginning, may I not thinke on't?

Leontio. Yes.

Pallante. And aske my selfe a question ere I answere.

Leontio. You may.

Pallante. [aside] At first dash kill the Duke, no lesse 110

To begin withall, how now Leontio?

Was there no other life but this, for saving

Of mine so often? he has trusted me,

To whom shall I turne traitor? - pray my Lord,

Are you in earnest? would you have this done?

115

Leontio. Aske one, whom tyrannie hath chain'd to th' oare,

For ever forfeited to slaverie,

Whether he would not file off his owne bondage,

And in the blood of him that ownes the Gally

Swimme to his freedome.

Pallante. Doe you apprehend it 120

So necessary? why ile doe my poore endeavour,

Nay, tis but modest, if't concerne your Lordship

In that degree; ile doo't, - you will have some

Convenient care of me, when tis dispatchd?

He scorn'd my valiant Buffe, I thought upon't,

125

106. nere] n^ere Q. 107. He whispers] Ed; not in Q. 110. aside]

G; not in Q. 114. traitor? -] G; ~?^ Q. 114. my Lord] Q; my my

Lord G. 116. to th'] to'th Q. *122-3. modest, if...degree; ile

doo't, -] modest, if...degree, ile doo't. Q; modest: -if...degree,

I'll do't. G. 124. dispatchd?] ~, Q.

You are the next in blood, when Dionisio
Visits the wormes.

Leontio. Thou giv'st me a new life,
With the same care ile cherish thee Pallante.

Pallante. And you doe not,

It is not the first conscience hath been cast

130

Away in a great mans service, cheere your heart Sir.

Leontio. It is not mine Pallante, I have lost

The use, and sway, tis to anothers growne,

And I have but the ruines of my owne.

Exeunt.

ACT IV. [Scene i]
[A Part of the Palace.]

[Music.] Enter Horatio, and Fiametta,
dancing a Coranto.

Horatio. So, so, now let's relevee our lungs a while,
They'l tire, [aside] I nere met with such a dancing Divell,
My Destinies take me to your charge, - 'twill give
Us breath, if the Musitians exercise
Their voice upon the song I made, come sit. 5

Fiametta. You shall command me servant; now, the song.

Song.

Enter Servant.

Servant. The Lady Aurelia, Madam, and Macrina
Are come agen to visit you.

Fiametta. I am not
In tune for their discourse, say I am busie.

Horatio. By no meanes, she has a plot upon me.

Fiametta. Then ile meet em. 10

Horatio. Do not feare but I am fortified;

[Exeunt Fiametta and Servant.]

Here were a purchase now, and pension with
A Mistresse, many a proper mans profession!
Nature meant she should pay for't, and maintaine
A man in fidlers, fooles, and running horses; 15
Here were no feare of any Lords returne
From Tennis, no suspition at home,
To force her to a politicke pilgrimage
To trie the vertue of some well, no kinsmen,
With lookes to keepe the flesh in awe, no children 20

*IV.i. A Part...Palace.] Ed; not in Q. *O.1. Music.] Ed; not in Q.
2. aside] Ed; not in Q. 3. charge, -] ~, ^ Q. 6. servant;] ~, Q.
9. say^] ~, Q. 11. Exeunt...Servant] Ed; not in Q.
13. profession!] ~, Q. 15. horses;] ~, Q. 19. kinsmen] Q;
kinsman G.

To cry, and fright the house, their mothers smother'd.

Enter Fiametta, Aurelia, Macrina.

They are here.

Macrina. [aside to Aurelia] I wonder at Valerios stay.

Aurelia. He wo'not be long absent, never feare madam.

Horatio. Ladies, I have no power to bid you welcome,

Or if I had you wod scarce thanke me for't,

25

You know my mind already.

Enter Scolopendra led by Valerio.

Aurelia. See hee's come,

And his Beare with him.

Valerio. Signior,

You see what care I have to provide for you,

There is not such another dapple-mare i'th Dukedome;

Unlesse this face content you, you may stay

30

Till the Cretan Lady goe to Bull againe,

Or Africke have more choice of Monsters for you.

Horatio. I am ravish'd.

Fiametta. How's that servant, ha? a rivall.

Horatio. Pray whats her name?

Valerio. Her name is Scolopendra.

Horatio. Scolopendra? I have read of her, what kinne is she

35

To the Serpent with a hundred legges?

Valerio. I know not,

But she is Cosen-germane to the Salamander,

She was a Cooke-maide once, so inur'd to fire,

And tough, the flames of hell will hardly scortch her.

Horatio. An admirable Dragon, can she speake?

40

Will she not spit fire if I should salute her?

Ile venter.

[Kisses her.]

Valerio. He has preservative

22. aside...Aurelia] Ed; not in Q. 29. Dukedome;] ~, Q.

36. not,] G; ~ Q. 37. Salamander,] ~ Q. 39. of hell] G;

ofhell Q. 42. Kisses her.] G; not in Q.

Against the odor of her lungs.

Aurelia. He had need
Of fortification for his eyes.

Horatio. Not all

The spices in Arabia are like her breath. 45

Valerio. Oh Sir, beleev't, right Stix, most pure Avernus.

Scolopendra. [to Horatio] Sir, I did never see a Gentleman
Whom I did wish more heartily my husband.

Valerio. To beget Scorpions on her.

Horatio. Thanke thee my pretious Scolopendra, but 50

I have a kind of feare thou wot be unconstant,
Shall noe man get thee from me? here's a face
Is worth my jealousie, and who lookes upon't
But with my eyes will be as mad as I am.

Scolopendra. The needles not more constant to the North. 55

Horatio. But for all that, the needles wavering,
I would be certaine.

Fiametta. [aside] They conspir'd to wrong me,
I feare hee's taken with her more deformity, -
Will you forsake me servant?

Horatio. Hum stand off,

And give my eyes play further yet, your shadowes 60

Are yet to neare --- [Fiametta and Scolopendra stand back]
my judgment is confounded,

Consider one thing with another, they are both
Such matchles toads, I know not which to choose:

[to Fiametta] You have an excellent eye, but there's a pearle
In hers, noe Gold-smith knowes the value on't. 65

Fiametta. Observe the colours in my eye.

43. of her] G; ofher Q. 45. The...breath] so this ed; Q divides at
like / Her. 47. to Horatio] Ed; not in Q. 52. me?] G; ~, Q.
53. upon't^] G; ~, Q. 56. wavering,] ~^ Q. 57. aside] G; not in
Q. 58. deformity, -]~^ Q. *60. play^ further yet,] Q; ~; ~ ~: G.
61. Fiametta...back] Ed; not in Q. 63. to Fiametta] Ed; not in Q.

- Horatio. Y'are right Madam,
As many, and more bright then those i'th raine-bow,
Delightfull as the Parrats plume, but then
Her for-head ---
- Valerio. So like a promontory or ---
- Horatio. A Feild of Hony-suckles, and Poppy-flowers, 70
Embroder'd with Dazies, and emboss'd
With Yellow-warts which like to Mole-hills swell -
- Valerio. Where many Emmets hunt, and sport themselves
I'th Sunne, till to her haire, a quickset hedge,
I'th evening they retire.
- Horatio. [indicating Fiametta] But twixt her eyes 75
You may discerne a Forrest, some higher timber
Is so well growne, that fashion'd on the top
With scissers, and cut poynted like a pyramide,
The World will take her for an Unicorne.
- Aurelia. Good beetle-browes.
- Scolopendra. [to Valerio] Sir, you must be my champion. 80
- Valerio. Examine but this nose.
- Scolopendra. I have a toter.
- Valerio. Which plac'd with symmetry is like a Fountaine
I'th middle of her face --- distilling Rhewme,
And at two spouts doth water all her Garden.
- Horatio. [indicating Fiametta] But here's one soft as 'twere 85
- Aurelia. A nose of wax! [compos'd of wax.]
- Macrina. It will melt presently.
- Horatio. Not stubborne, but submits to any shape
Sheele put upon't, round, flat; when she is pleas'd
She can extend, and hang it with such art
Over her mouth, that when she gapes into 90

67. raine-bow,] ~^ Q. 70. flowers,] G; ~^ Q. 72. swell -] ~, Q.
74. haire,...hedge,] ~^...~^ Q. 75. indicating Fiametta] Ed; not
in Q. *80. to Valerio] Ed; not in Q. 85. indicating Fiametta]
Ed; not in Q. 86. wax!] G; ~. Q. 87. shape^] G; ~, Q.
88. upon't,...flat;] G; ~^...~^ Q.

The Sunne, and shewes her Teeth, you will imagine
 You see a perfect Dyall in her Chaps,
 To tell you what a clocke tis; then her Lips -
Valerio. I see not so much red there, as will make
 A Dominicall Letter, [indicating Scolopendra] looke upon these 95
Scolopendra. I never painted, Sir. [Cheekes ---
Valerio. Here's red enough.
Horatio. Which hideously dispos'd, and mixt with blacke,
 The ground of her complexion will mortefie
 The most unnaturall concupiscence,
 While her cheekes represent in curious Land-schape, 100
Gomorrhah, and her sister Sodome burning.
Valerio. That comparison was home.
Horatio. [indicating Fiametta] But she has a breath,
 A more preservative then Methridate.
Valerio. [indicating Scolopendra] But with one kisse she will
 [preserve you from
 The infection, and with stronger force repell 105
 The poyson of the Ayre.
Scolopendra. I thanke you sir,
 I have a strong breath indeed.
Valerio. When she is moov'd
 Sheele kill you with her phlegme, fowerscore point blancke,
 The innocent part of it will staine a Marble,
 [to Scolopendra] Let me alone to commend thee. 110
Fiametta. She carries not destruction like my tongue
 Employd upon thy enemies Horatio.
 The Bells rung backwards, or the Mandrakes cry,
 Wolves howling at the Moone, the Scritch-owles dirge,
 The Hiens voice, the groanes of parting soules, 115
 Added to these, what is in nature killing

93. tis;] ~, Q. 93. Lips -] ~. Q. 95 & 104. indicating
Scolopendra] Ed; not in Q. 102. indicating Fiametta] Ed; not in Q.
 103. Methridate.] ~^ Q. 107. indeed.] G; ~^ Q. 110 & 119. to
Scolopendra] Ed; not in Q. 116. killing^] G; ~, Q.

To the eare is not more fatall then my tongue
 When it is bent on mischeife; shall I blast
 This Witch to begin withall?

Scolopendra. Blast me?

Valerio. [to Scolopendra] Belch back-wards,
 And then shee's a dead woman.

Scolopendra. I'll teare your Snakes. 120

Fiametta. Mine Hecate.

[Fiametta and Scolopendra advance at each other.]

Valerio. Well said Scolopendra.

Horatio. They wonot skirmish.

Valerio. The Divells will runne at tilt.

Aurelia. [to Fiametta] Madam suffer this?

Fiametta. Compare with me?

Valerio. Sa, sa, sa, now sound a point of Warre.

[They begin to fight.]

Enter a servant.

Servant. Madam the Duke.

Valerio. His grace has spoild the duell, 125

And we must sound retreat. [Exeunt all but Fiametta.]

Enter Duke, Silvio, Ascanio,

[and attendants.] Valerio returns,

and falls in with the rest.

Duke. We trusted to your art about Ardelia,

She makes noe hast to our delight.

Fiametta. And please

Your highnes, I have had a strange hand with her,

And I must tell you she was prety comming 130

118. mischeife;] ~, Q. 121. Fiametta...other.] Ed; not in Q.

123. to Fiametta] Ed; not in Q. 124. Sa...sa] so G; Q does not italicise. *124. They...fight.] Ed; not in Q. 126. Exeunt...

Fiametta.] Ed, after G; Q links with following entrance direction and centres both: All goe forth but Fiam. Enter...rest. 126.2 and attendants.] Ed; not in Q. 129. highnes,] ~^ Q.

Untill the stranger came.

Duke. What stranger.

Fiametta. Signior Bentivolio -

Nay I know nothing by 'em, but he has

A most prevailing tongue upon a gentle-woman.

Duke. My feares! have I advanc'd him to supplant me? 135

[They converse aside.]

Valerio. [to Silvio and Ascanio] Bentivolio so gracious with

Silvio. Hee's courted next Ardelia. [the Duke?

Ascanio. Tis for her

We may imagine the Duke graces him.

Valerio. Oh there is noe such instrument, beleeve it,

As a Court-Lady to advance a gentleman, 140

Or any masculine busines, they are Sticklers.

Enter Bentivolio.

Duke. No more. - Signior Bentivolio.

Fiametta. [aside to Valerio] Where's Horatio.

Valerio. He was afraid you might kill one another,

And so hee's gon to hang himselfe.

Fiametta. Better all

Thy generation were executed; 145

But I must to my charge. [Exit.]

Bentivolio. Your highnes powers

Such infinite graces on me I shall want

Life to expresse my pious duties, though

Time should assure me ages.

Duke. Thanke Ardelia,

Or if you would expresse your gratitude 150

132. Bentivolio -] ~^ Q. 135.1. They...aside.] Ed; not in Q.

136. to...Ascanio] Ed; not in Q. 137. Ardelia.] ~, Q. 139. it,]

G; ~^ Q. 141. Sticklers.] ~^ Q. 142. more. -] G; ~^ Q.

142. aside to Valerio] Ed; not in Q. 143. afraid] G; a^ afraid Q.

145-6. Thy...charge] so G; one line in Q. 146. charge.] G; ~^ Q.

146. Exit.] G; not in Q.

To me, employ your wit, and tongue, to gaine
 That Lady to our close embrace, you have
 A powerfull language, be it your first service;
 We doe not place this confidence on all.

Bentivolio. You meane Ardelia.

Enter Strozzi.

Duke. That faire one, - Strozzi. 155

[The Duke and Strozzi converse aside.]

Valerio. [aside] Well Signior Bentivolio, my quondam

Friend, and fellow traveller, you owe
 To me a part of your Court exaltation,
 And least you should forget, as few great men
 Are guilty of good memories, I meane 160
 To pay my selfe.

Bentivolio. [aside] I must not appeare troubled.

Valerio. I congratulate your favor with the Duke,
 And thinke it, not the least of my owne happines
 That I was a poore instrument ---

Bentivolio. You honour'd me,
 And shall command my services: how sped 165
 My friend Horatio?

Valerio. He gave me thankes,
 I ha fitted him, you mist excellent sport.

Bentivolio. I shall have time to enquire, and thanke you for
 The Storie, you know how to excuse me friend,
 If some engagements force me hence? Exit.

Valerio. Why so. 170
 He has the tricke already, full of busines,
 Court agitations; he is yet scarce warme,
 How will he use us when his pride boyles over?

*151. To...gaine] so G; Q reads: To me. / employ...gaine.

151. me,] G; ~. Q. 153. service;] ~^ Q. 155. one, -] ~,^ Q.

155.1. The...aside.] Ed; not in Q. 156. aside] G; not in Q.

161. aside] G; not in Q. 166. thankes,] ~^ Q. 170. If some]

G; Ifsome Q. 172. agitations;] G; ~, Q.

A nod will be a grace, while we stand bare,
 And thanke him for the rufling of his countenance, 175
 And discomposing his Court face, that's bound
 Upon some State affaires; tis very well.

Duke. [to Strozzi] Give him accesse, thou hast shew'd diligence,
 And trust me to reward it.

Strozzi. Tis my duty sir. Exit Strozzi.

Valerio. [aside to the Duke] I have some intelligence will be 180

Duke. Speake Signior Valerio. [worth your hearing too.

Valerio. Doe you know the gentleman
 Whom you have grac'd so lately.

Duke. Signior Bentivolio.

Valerio. That's his name, but doe you know his nature?
 Or his busines in these parts.

Duke. Prethee instruct me.

Valerio. You doe but warme a Serpent in your bosome, 185
 In short he loves your Mistres.

Duke. Ho's?

Valerio. More, is contracted,
 And they both practise cunning, I ha' search'd
 His heart --- your eare --- [Whispers.]

Silvio. The Duke seemes moov'd.

Ascanio. Most strangely!

Enter Strozzi, Pallante.

Duke. [to Strozzi] Expect a while.

Strozzi. Humbly your graces pleasure.

Valerio. [aside to the Duke] Your highnes shall not wast a 190
 I am of counsell with his thoughts, and will [passion,
 Present him ripe to your just anger, trust me

177. affaires;] ~, Q. 178. to Strozzi] Ed; not in Q.

180. aside...Duke] Ed; not in Q. *186. Ho's] Q; He does G.

186. More,] G; ~^ Q. 187. Whispers.] Ed; not in Q. 188. moov'd.]

~, Q. 189. to Strozzi] Ed; not in Q. 190. aside...Duke] Ed;
 not in Q.

Y'are flesh and blood.

Ardelia. What meane you?

Valerio. No other than I say, nor wish it other, 215
 A woman is a partner in the frailty
 Of humane nature, and knowes how to excuse
 The errors of our blood, and yet you shall
 Have cause to give me thanks, when you consider
 My sence, and your owne state; what dee' thinke 220
 Of me?

Ardelia. For what?

Valerio. For what you please to call it,
 My persons not contemptible; though I be
 No Duke, I can behave my selfe to please
 Where I am accepted.

Ardelia. Whats your purpose Signior?

Valerio. You cannot sure be ignorant of my meaning, 225
 Theres not a girle of seaven yeares old, but will
 Expound it readily, here we sucke this language
 And our milke together; I could have us'd
 More circumstance, have prais'd you into folly,
 And when I had put out both your eies with Metaphors, 230
 Lead you to my desires, and to your pillow:
 But 'twas about; I could have said I lov'd you,
 Lookd sad, and squeez'd my eies, have sigh'd perhaps,
 And sworne my selfe quite over breath, that I
 Thought you a Saint, and my heart suffer'd more 235
 Than the ten persecutions; hang't, time's precious,
 I take the neerest way, which your discretion
 Will like me for, yet I can love you too,
 And would for thy embrace forget as much
 Goodnesse, and tempt as many mischiefes as 240
 Another man, I hope you understand me.

214. flesh^] G; ~, Q. 220. state;] ~, Q. 222. contemptible;]
 G; ~, Q. 228. together;] ~, Q. 232. about;] ~, Q.
 239. as much] G; asmuch Q. 240. mischiefes as^] ~ ~, Q.

Ardelia. I am lost, and see a blacke conspiracie.

Valerio. You shall see me naked. I ha' no conspiracies,
Carrie no private engines more then nature

Arm'd me withall, be wise, and doe not tremble. 245

Ardelia. How dare you be thus insolent? though my person
Move you to no regard, you shall finde one
Will teach you manners.

Valerio. You would meane the Duke now.

Ardelia. Has that name no more reverence owing to it?

Valerio. Yes, I desire no better judge, he'll heare 250

Us both, and equally determine all;

Let's to his highnesse streight.

Ardelia. What meanes this rudenesse?

Valerio. You are the Dukes game-royall, or els should be,

The mistris of his thoughts, whose nod does make

Us tremble, and in time may be the Dutchesse, 255

Unles your sweete heart Bentivolio

Snap you before him.

Ardelia. Ha?

Valerio. What fine netts you walke in,

You are noe Jugler, there has past noe contract

Betwixt you, and the gallant, no? and while

The honest easie Duke, whose spirit raise not, 260

Doates on that face, humbled beneath a subject,

You have noe private meetings, change no kisses,

Nor hot carreers, alas hee's but a Stranger

Whom you respect but for the bare resemblance

Of a dead brother, there's noe flame in you 265

But what lights you to charity; I wast breath,

The Duke is yet that tame thing you ha' left him,

His soule in a dreame, let not your folly,

And peevish opposition to receive

252. streight.] ~, Q. 253-4. You...make] so G; Q divides at

should / Be. 254. Be,] ~^ Q. 259. while ^] G; ~, Q.

267. thing^] G; ~, Q.

Me to your armes, wake him into a tempest, 270
 The lightning cannot moove more nimbly, then
 His rage to both your deaths, your Ganimede
 Will find the Dukes revenge in his hot blood,
 When his heart weeping the last drope shall have
 Noe pity waite upon 'em, that durst feed 275
 The rivall to a Prince; though common men
 For want of power, and courage to revenge,
 Neglect their shame, wild Princes that know all things
 Beneath their feete but heaven, obey noe fate,
 And but to be reveng'd will hazard that. 280
Ardelia. I am undone for ever.
Valerio. Not so Madam,
 You shall lead destiny in cords of Silke,
 And it shall follow tame, and to your pleasure,
 The Duke knowes nothing yet, you shall seale up
 My lip to eternall silence of your love; 285
 If I may but injoy you, you shall rule
 With the same sway his bosome, and possesse
 Your wealth in Bentivolio too, I'me but
 A friend or rather servant, that shall be
 Proud of your smile, and now and then admitted 290
 To kisse you when the Curtaines drawne, and so forth.
Ardelia. Who plac'd me on this precipice? sir, heare me,
 Tis vaine to aske how you deriv'd the knowledge
 Of what I thought conceal'd; you are a gentleman -
Valerio. That does appeare by my desires.
Ardelia. Have yet some mercy 295
 On a distressed maid.
Valerio. Maid? thanke you for that, I wo'd you were!

276. Prince;] ~, Q. 277. revenge,] G; ~^ Q. 278. things^] G;
 ~, Q. 285-6. love;...injoy you,] ~,...~ ~, Q; ~,...enjoy ~; G.
 290. now^] G; ~, Q. 294. conceal'd;...gentleman -] G; ~,...~. Q.
 297. were!] ~^ Q.

- Indeed, virginity is wiser then
 Men take it for, and therefore we distinguish,
 There is one virginity in the wedge, or bullion 300
 As we may say, and this we call lunor maiden-head,
 And there's another in the coine, the gold
 Is not lesse gold for the impression;
 Your maiden-head is currant in this sence,
 And in this maiden-sence you may give Milke. 305
- Ardelia. By all the goodnes that I wish were in you,
 Not Bentivolio, whom you thinke I most
 Affect, hath more of me then virgin knowledge,
 Nor hath the Duke with all his flatteries
 Wrong'd my first State, although I must confesse 310
 He every day expects my fall from vertue,
 Doe not you more sir, then the divell could,
 Taking advantage of my wretched fortune,
 Betray me to a shame will kill us both
 In fame, and soule.
- Valerio. In fame? who shall reveale it? 315
 And tother may repent.
- Ardelia. Sir, can you kill me?
- Valerio. No, no I sha'not hurt thee, women are not kil'd
 That way I meane to skirmish, come, you may
 Save all with little study, and lesse hazard.
 What is the toy we talke of? eyther resolve 320
 Or the Duke knowes all, and perhaps more.
- Ardelia. Stay sir.
- Valerio. Yes, yes Madam I can stay, and be till
 To morrow for the sport, I am not so hot
 But I can bath, and coole my selfe.

301. and this] Q; ^ this G. 303. impression;] ~, Q.

304. sence,] ~. Q. 314. both^] Q(u); ~, Q(c). *318. way^]

Q(u); ~, Q(c). 318. come,] ~^ Q. 320. talke] Q; talk'd G.

- Ardelia. Can you
Be just hereafter if to buy my owne, 325
And my friends safety at so deare a value -
- Valerio. I'le cut my tongue out e're reveale my tongue!
All my concupiscence, and the cause, I will
Submit to thy owne carving; feare not me,
I hate a blab worse then an honest woman, 330
Why so? this wisdome is becoming thee,
Noe blubbering, kisse me, and be confident;
A prety rogue, to morrow shall we meete?
- Ardelia. Woe is me to morrow.
- Valerio. No, thou shalt laugh to morrow,
I'le come to thy owne lodgings, that's but reason, 335
Far-well, another kisse, be comforted
And safe, the Duke knowes nothing, all shall live,
And wee'le be very loving, mighty merry.
- Ardelia. [aside] I must doe something to prevent this Divell.
Exit Ardelia.
- Valerio. Why so, this bargaine was well made, and timely. 340
Enter Leontio.
- Leontio. I have noe peace within me, till I heare
How bould Pallante thrives, oh love upon
What desperate actions dost thou engage us?
With scorne of opposition, like a fire
Which till it turne all that his flame can meete with 345
Into it selfe, expires not; faire Euphemia!
Bright in thy sorrowes, on whom every teare
Sits like a wealthy Diamond, and inherits
A Starry lustre from the eye that shed it,
The Duke must die --- [seeing Valerio] have I betray'd my
[selfe. 350
[Draws sword.]
326. value -] ~. Q. *327. reveale my tongue!] ~ ~ ~, Q; reveal; -
~ ~! G. 332. confident;] ~, Q. 339. aside] G; not in Q.
*340.1. Leontio] Leonato Q. 345. his] Q; its G. 350. seeing
Valerio] Ed; not in Q. 350.1. Draws sword.] Ed; not in Q.

Valerio. Hold, my Lord you know me.

Leontio. For Valerio.

But must hand-backe that secret, 'twas not ment
So early for thy knowledge; from thy bosome
I'le teare or drowne it in thy blood, past search
Of dangerous intelligence. [Moves to strike him.]

Valerio. Hold my Lord, 355

You shall not neede, thinke my Lord I know
The World, and how to keepe a secret too,
Though treason be contain'd in't; I am not
So holy as you take me, my good Lord,
For some ends of my owne, I wish the Duke 360

In another World as heartely as your Lordship,
And will assist to his conveyance thither,
Though I be quarter'd for't; that's faire, and friendly:
You love Euphemia, why, tis not amisse,
I love Ardelia, (I trust you my Lord) 365

You for the wife, I for the concubine;
How could the Duke being in heaven, hurt me now?
You are his kinsman, were his favourite.

Leontio. How's that?

Valerio. Oh sir, there is a gentleman my rivall,
One Bentivolio, got a round above you 370
In favour ---

Leontio. He shall die.

Valerio. No, let him live
A litle while, to kill his highnes first,
And take your owne time then to turne the ladder.

*352. hand-backe] Q; have back G. 353. knowledge;] ~, Q.
355. Moves...him.] Ed; not in Q. 356. You...know] so G; Q divides
between H1v and H2 at neede, / Thinke. *356. thinke] Q; [I]
think G. 358. in't;] ~, Q. 359. Lord,] ~^ Q. 363. for't;
...friendly:] ~, ...~, Q. 364. why,] G; ~^ Q. *366. You] Q;
You're G. 366. concubine;] ~, Q. 367. Duke] Q; duke's G.
370. Bentivolio,] ~^ Q.

Enter Bentivolio.

Leontio. Thou talkst a mistery.

Valerio. It shall be cleare,
Be advis'd, and second me; [to Bentivolio] my honor'd friend, 375
You and my Lord be more familiar.

Leontio. Sir, I shall serve you.

Bentivolio. Make me happy
My Lord, by your commands.

Valerio. Ardelia
Your Mistris is in health --- nay be not stirrd,
I have done you a curtesie by acquainting 380
My Lord how things stand, and in troth he pities you,
We have had a counsell meerely concern'd you
And the poore gentlewoman, whom the Duke has not
Yet lur'd to fist.

Bentivolio. I know not how to thanke you.

Valerio. Hee's next heire to th' Dukedome, and has power 385
When his grace dies --- imagine, a sweet soule!
May I perish in my hopes, if his eyes did not
Melt when I told thy story, and how much
The innocent Lady suffer'd.

Bentivolio. I am bound
Much to his goodnes.

Leontio. Sir I would doe more 390
Then pity your just cause.

Valerio. Nay we ha' cast it;
And so much above blood, and state, has vertue
Impression in his heart, he can forget,
And thinke the Duke a dead man.

375. me;] ~ Q. 375. to Bentivolio] Ed; not in Q. 376. You^]
G; ~, Q. 381. in troth] G; introth Q. 382. you^] ~, Q.
385. to th'] to'th Q. 386. soule!] ~ Q. 389. suffer'd] G;
suffered Q. 391. cast it;] G; ~ ~, Q.

Leontio. Twere pity thou shouldst suffer more.

Bentivolio. But dare

Your Lordship meane this.

Leontio. Be confirm'd.

Bentivolio. Your counsell

Have met a spirit, apt in my revenge

To flie upon the world; I hope I shall

Be constru'd in his death, to have done your Lordship 420

Noe great discourtesie, being next heire.

Valerio. Tis to be understood.

Leontio. The Dukedome made

Mine by his death, is nothing to the Crowne

Of faire Ardelias love, in whose free bosome

My pardon, and best wishes shall soone plant thee 425

Past the divorce of tirants.

Bentivolio. I am new

Create, and build my hopes upon your honour.

Leontio. They are secur'd; Exit [Bentivolio].

dost thinke hee's firme, and daring?

Valerio. If he kill not the Duke --- i'le cut his throate,

He sha'not scape howe're, if I have braines; 430

I must have all his venison to my selfe,

I'le spare nor haunch nor humbles: oh my Lord

Be confident if he meete the Duke, and time,

Though it cost him a dayes Journey, hee'le goe thorough him,

Tis his owne cause; he was wound up discretely, 435

419. world;] ~, Q. 421. heire.] ~, Q. 428. secur'd;] ~^ Q.

428. Exit Bentivolio.] Ed; Q prints "Exit." after 1.427.

428. daring?] G; ~. Q. 430. braines;] ~^ Q. 432. haunch...

humbles:] hanuch... ~, Q. 433. time,] G; ~^ Q. 434. thorough

him,] ~ ~^ Q.

You doe not by this time repent your secret.
 I can be wicked upon good occasion,
 The divell sha'not part us now.

Leontio. Be constant,
 And meete the truest friend.

Valerio. Meete at a wench;
 Till then your humble servant.

[Exit.]

Leontio. My fate smiles;
 Conscience steeres not ambition by what's good,
 Who lookes at crownes or lust, must smile at blood.

440

Exit.

439. friend.] G; ~, Q. 439. wench;] ~^ Q. 440. Exit.] G; not
 in Q. 440. smiles;] G; ~^ Q.

ACT V. [Scene i]
 [Ardelia's Apartment.]

Enter Ardelia, Fiametta.

Fiametta. He will no longer be put off with ceremony,
 You must consent this night to his embrace,
 Or take what follows Madam.

Ardelia. I am lost,
 And every minutes fild with new despaires,
 It is in your power to perswade him yet. 5

Fiametta. I have said too much already.

Ardelia. Say I am not
 In health; poore refuge!

Fiametta. Not in health? the Duke
 Shall give you physicke --- there be Ladies, no
 Dispraise to your beauty, wo'd be sicke a-purpose
 To have the Duke their Doctor.

Ardelia. What can cure 10
 My sicke fate? oh my heart, poore Bentivolio,
 On what high-going waves do we two saile,
 Without a Starre or Pilot to direct
 Our reeling barke? Valerio too expects
 A blacke reward for silence; he is here 15

Enter Valerio.

Already? doe not leave me Fiametta,
 I charge thee by thy duty to his highnes.

Fiametta. Why what's the matter?

Valerio. [kissing Ardelia's hand] Let me pay a duty
 To her white hand, whom the Duke onely honors,
 You looke not with a cheareful countenance Madam. 20

V.i. Ardelia's Apartment.] Ed; not in Q. 7. health;...health?]

~,...~, Q. 8. Ladies,] ~^ Q. 9. a-purpose] a^purpose Q.

12. high-going] G; high^going Q. 15. silence;...here^] ~,...~, Q.

18. kissing...hand] Ed; not in Q.

[V.i]

Ardelia. I am not well my Lord.

Valerio. I am exelent at
Restoring health, send of Tisiphone,
I wo'd not have her Picture i'th roome
When we are at generation.

Ardelia. Shee's commanded
To stay here.

Valerio. How? commanded? [to Fiametta] Madam I have 25
Commission to impart some private meanings
From his highnes to this Lady.

Fiametta. And I have
Order, this my Lady have no such conference,
But I must be a witnes.

Valerio. You will not 30
Contest, I hope, and dispute my authority,
[aside] What an officious fury tis? how shall I
Be rid on her? - Madam you see this Ring,
[Takes ring from his finger and gives it to her.]

A friend of yours signior Horatio
Desires another meeting by this token.

Fiametta. Where is my noble servant?

Whispers [briefly] with Fiametta. X

Valerio. But you must 35
Expresse your love in making hast; I knew,
Although for mirth I flatter'd Scolopendra,
That you would carry him, but loose no time.

Fiametta. Lend me thy wings sweet love to flie to him. Exit.

Valerio. Flie to the Divell, he wants a companion, 40
I'le shut the dore after your beldamship,
And trust my selfe with key.

22. Tisiphone,] Tosiphone^ Q. 25. to Fiametta] Ed; not in Q.

30. Contest,] G; ~^ Q. 31. aside] Ed; not in Q. 32. her? -] G;

~?^ Q. 32.1. Takes...her.] Ed; not in Q. *35. Whispers...

Fiametta.] Ed; Q prints "Whispers with Fiametta." in right margin
alongside 11.33-4. 36. hast; I knew,] ~, ~ ~^ Q.

Ardelia. You doe not meane
To play the ravisher my Lord.

Valerio. As if
You meant to put me too't, I have your promise
And where consents meete in the act of love, 45
The pleasures multiply to infinite.

Ardelia. Infinite horror! yet my Lord, be a man.

Valerio. You shall not doubt that Madam, if you will
Apply your selfe discreetly; we loose time,
Although I be no Duke, I can present thee 50
With all the pleasures appetite can wish for
Within Loves empire; when you know me Madam,
You will repent this tedious ignorance,
And not exchange my person, to claspe with
The greatest Prince alive, Christian or infidell; 55
Though I commend my selfe, I ha' those wayes
To please a Lady.

Ardelia. Wayes to please the Divell!

Valerio. You wo'not be coy now.

Ardelia. My Lord I know,
At least I hope, howere you speake a language
Rather to fright then court a womans thoughts, 60
(Not yet acquainted with her owne dishonor)
You have some love within your heart.

Valerio. Canst thou
Suspect it? wo't thou see my heart?
Give me a fort-nights warning, and let me
But all that while possesse thy love, and those 65
Delights i'le prompt thee to, i'le wish to live
No longer, get what surgeon thou wo't
To cut me to a Skeleton; not love thee?

44. meant] G; mean't Q. 49. discreetly;] ~^ Q. 51. pleasures^]

G; ~, Q. 52. empire;] ~, Q. 55. infidell;] ~, Q.

57. Divell!] ~? Q. 66. to] too Q. 68. Skeleton;] ~, Q.

- Ardelia. Then by that love my Lord, I must desire you
At this time to deferre your expectation, 70
And leave my Chamber.
- Valerio. Quit the Chamber Madam?
- Ardelia. If not for love of me, for your owne safety,
There is danger in your stay, for every minute
I do expect a visite from the Duke.
- Valerio. This is some tricke, you sha'not fright me Lady, 75
I must have that I came for.
- Ardelia. Meete it here: Shewes a Pistoll.
Licentious divell, I shall do a benefit
To the world, in thus removing such a traytor
To man, and womans honor, you shall carry
No tales to his highnes; if thou hast a soule, 80
Pray, tis my charity to let thee live
Two minutes longer.
- Valerio. Madam, Ardelia,
You wo'not use me thus!
- Ardelia. Will you pray sir?
- Valerio. Alas I have forgot, I ha' not pray'd
This twenty yeares at least, I am willing Madam 85
To obey, and quit the Chamber, pardon me,
My ghost may in revenge els, do you a mischeife,
And betray Bentivolio to the Duke,
But if you let me live, I will be dumbe;
Madam consider a wild flesh and blood, 90
And give me leave to spend my rest of life
Onely in thinking out some fit repentance,
For I will never speake, if you suspect me. One knocks.
The Duke is come already, I am undone!
Mercy, and some concealment. Goes behinde the hangings.

75. me Lady] meLady Q. 76. here:] ~^ Q. 78. traytor^] G; ~, Q.
80. highnes;] ~, Q. 83. thus!] ~, Q. 85. twenty] G; tweny Q.
89. dumbe;] ~, Q. 90. flesh^] G; ~, Q. 91. life^] G; ~, Q.
94. undone!] G; ~^ Q.

Bentivolio opens the dore.

- Bentivolio. Ardelia, 95
 Alone? I heard another voyce, with whom
 Were you in Dialogue, and the dore so fast?
- Ardelia. It is but your suspicion.
- Bentivolio. This dissembling
 I like not.
- Ardelia. [aside] If he know who tis, I shall
 Inflame his Jealousie --- deere heart appeare 100
 Lesse troubled, do not throw such busie eyes
 About the roome, i'le whisper't in thy eare;
 The Duke ---
- Bentivolio. Where?
- Ardelia. There, obscur'd behind the hangings
 Upon thy entrance.
- Bentivolio. Guilt has made him fearefull,
 Oh I am lost, and thou art now not worth 105
 My glorious rescue.
- Ardelia. Softly, by all goodnes
 He has not injurd me, and if you durst
 But trust our private conference, i'le die
 Rather then bring thee ruines of my honor.
- Bentivolio. If thou beest yet white, my owne arme secures thee 110
 From all his lust hereafter.
- He wounds Valerio behind the hangings.
- Valerio. Oh! I am murder'd.
- Ardelia. What have you done?
- Bentivolio. Nothing but kild the Duke,
 You shall with me?
- Ardelia. Whither?

95-6. Ardelia, Alone?][~] ~, Q. 99. aside] G; not in Q.

102. eare;] ~, Q. 111. He...hangings.] so this ed; Q prints in two lines (divided at "behind / the") at the right margin following Valerio's speech (two lines divided "Oh / I am murder'd").

111. Oh!] G; ~^ Q.

Bentivolio. No matter where,

So we escape the infection of this Ayre.

Exeunt [Bentivolio and Ardelia].

Valerio falls into the stage.

Valerio. I am caught in my owne toyles; by the same Engine 115

I rais'd to the Dukes death, I fall my selfe;

The mistery of fate! I am rewarded,

And that which was the ranke part of my life,

My blood, is met withall, and tis my wonder

My veines should run so cleere a red, wherein 120

So much blacke sinne was wont to bath it selfe;

I wo'd looke up, and beg with my best strength

Of voyce and heart forgivenes, but heaven's just,

Thus death payes treason, and blood quenbeth lust. [Dies.]

113. where,] G; ~. Q. 114. Bentivolio...Ardelia] Ed; not in Q.

115. toyles;] ~, Q. 116. selfe;] ~, Q. 117. fate!] G; ~, Q.

121. selfe;] ~, Q. 123. voyce^] ~, Q. 124. Dies.] G;

Moritur Q.

[Act V. Scene ii]

[Another Apartment in the Palace.]Enter Leontio, melancholy.Some cry treason within.

Leontio. Although I love, and wish the act of treason,
The noise yet comes to neare me.

Enter Strozzi.

Strozzi. Oh my Lord!

The Duke is kil'd.

Leontio. The Duke! by what blacke murderer?

Strozzi. That gives the State another wound, we cannot
Suspect who was the traytor, to revenge it, 5
But whosoever was guilty of this paracide
Is still within the Court, the deed's so fresh
He cannot be farre off.

Leontio. Shut up the gates,
And plant a strong guard round about the pallace,
Let none goe forth in paine of death, the divell 10
Sha'not obscure him here with his blacke wings,
Though he rob Hell to cover us with darknes;
Wee'le find him under twenty foggs, and drag him
To his just torment.

Strozzi. Y'are his pious successor.

Exit.

Leontio. Tis done, and my ambition's satisfied, 15
Containe, my heart! but to which bold assassinate,
Pallante or Bentivolio, must I owe
This bloody service?

V.ii. Another...Palace.] G; not in Q. 1. treason,] G; ~^ Q.
6. paracide^] ~, Q. 7. deed's] G; deeds Q. *11-12. wings,...
darknes;] ~,...~, Q; ~;...darkness, G. 16. Containe,...heart!]
~^...~, Q. *16. assassinate,] G; assassivate^ Q.
17. Bentivolio,] ~^ Q. 18. service?] G; ~. Q.

Enter Pallante.

Pallante. I ha' don't my Lord.

Leontio. Softly, thou art my brave, and glorious villaine.

Pallante. There have beene better titles sir, bestow'd 20
 On men of my desert, the killing of
 My lawful Prince hath beene esteem'd an act
 'Bove the reward of villaine; though I know
 I am one, and a monstrous villaine too,
 I wo'd not be cal'd so.

Leontio. Thou sha't devide 25
 Titles with me, dost thinke i'le not reward it?
 Thou art sad.

Pallante. I am a litle melancholy
 After my worke.

Leontio. Dost thou repent thy service?

Pallante. Were he alive, i'de kill him agen for you. 30
 Tis not his death that hants my conscience,
 But the condition, and State he died in,
 That troubles me.

Leontio. What State, or what condition?

Pallante. When I had taught him to beleeeve he was not
 Long liv'd, and that your Lordship had by me
 Sent him a writ of ease, for i'le make short - 35

Leontio. Didst thou discover me?

Pallante. Why not? I was
 To take an order he should n'ere reveale it.
 Upon the mention of your name my Lord,
 He fetch'd a sigh, I thought would have prevented
 My execution on his heart, as if 40
 That were a greater wound then death upon him,
 But I, whose resolute soule was deafe to his prayer
 (Bath'd in as many teares, as would have wrought

22. Prince^] ~, Q. 23. villaine;] ~, Q. 34. me^] ~. Q.

35. short -] G; ~. Q. *37-8. it....Lord,] Ed, after G; ~,...~. Q.

42. prayer^] ~, Q. 43. (Bath'd] ^~ Q.

A Marble to compassion), bid him choose
 The humor he would die in, and collect 45
 Some thoughts to waite upon him to eternity,
 And what doe you thinke he made his choice?

Leontio. I know not.

Pallante. To die an honest man, no wish to part
 The world with faire Ardelia in his armes,
 And give his ghost up in a wanton kisse; 50
 But with a thousand groanes, calling upon
Euphemia to forgive him, to whose vertue
 His soule was going forth, to meete, and seale
 To it, a new and everlasting marriage.
 Nay he had so much charity to forgive 55
 You sir, and me, and would have pray'd for us,
 But that I sent the message to his bosome
 That made him quiet, and so left his highnes:
 Had he died obstinate in his sinnes, the wanton
 Lascivious Duke he liv'd, I wo'd not blush for't. 60

Leontio. Why, dost relent for this?

Pallante. I find some mutiny
 In my conscience, pray my Lord tell me
 Do not you wish it were undone?

Leontio. Thou hast
 The tremblings of an infant, it exalts
 My thoughts to another heaven; Pallante thou 65
 Must not leave here, but make Leontio owe
 His perfect blessing to thy act, goe to
Euphemia, and with thy best art drop
 This newes into her eare.

44. compassion),] ~, Q. 49-50. The...kisse] so G; one line in Q
 turned twice at margin: The...ghost / (up...wan- / (ton kisse.

50. kisse;] ~. Q. 54. new^] G; ~, Q. 54. marriage.] G; ~, Q.

58. highnes:] ~ Q. 63. undone?] G; ~. Q. 65. heaven;] ~, Q.

Within.

Away with 'em.

Leontio. What tumults that?

Enter Bentivolio and Ardelia with officers.

1 Officer. My Lord we have found the traytor, 70

He does confesse he kil'd the Duke.

Pallante. Howes that?

Leontio. He kil'd the Duke? tis Bentivolio.

Bentivolio. I did my Lord, you shannot trouble much

Examination, with this hand I sacrific'd

Ferneze, and you ought to call my act 75

Pious, and thanke me for removing such

A tyrant, whose perfidious breath, had heaven

Beene longer patient, wo'd have blasted Parma.

Leontio. And in the confidence of this service done,

You present yourselfe to be rewarded. 80

Bentivolio. I meant not to have troubled you for that,

Had not their force compeld us backe.

Leontio. Come neerer.

Ardelia. [aside] I wonder at this noyse of the Dukes death,

Valerios tragedy is all that we

Are guilty of, which yet I have conceal'd 85

From Bentivolio.

Leontio. Had you no ayde

To this great execution, did you doo't

Alone?

Bentivolio. Alone, and tis my glory that

Noe hand can boast his fatall wound but mine,

And if you dare be just my Lord -

Leontio. Be confident, 90

[aside to Pallante] There is some mistery in this Pallante,

69-70. Away...that?] so G; one line in Q. 70. Bentivolio...

officers.] ~, ... ~ Q. 70. 1 Officer.] Off. Q. 70. traytor,]

~ Q. 77. breath,] G; ~ Q. 78. patient,] G; ~ Q.

81. that,] G; ~ Q. 83. aside] G; not in Q. 87-8. To...

Alone?] so G; one line in Q. 90. Lord -] ~. Q. 91. aside to

Pallante] Ed; not in Q. 91. Pallante,] ~ Q.

Both could not kill the Duke, he does accuse
Himselfe.

Pallante. I am all wonder my good Lord.

Leontio. You are sure tis done.

Bentivolio. Now you dishonor me,
Dee know blood royall, when you see't? you may 95
Beleeve that crimson evidence, [shows sword] I hope
Your Lordship will remember.

Leontio. [aside to Bentivolio] Feare it not,
But for a time you must be prisoner
To satisfie a litle forme; upon
My life, no danger shall approach thee, trust 100
My honor; though I frowne, and call thee traitor
I will study thy preserving next my owne,
[aside to Pallante] Is not this strange Pallante that heele take
The guilt upon himselfe, (if both have kild him
Noe feare but hee's dead) this foole, Pallante, 105
Shall quickly by his death secure thy Fate.
Put on a cunning face meane time, and narrowly
Observe the full behaviour of the Court,
But 'specially insinuate with the greatest,
And as they talke of me, declare my passion, 110
And with what horror I receav'd the death
Of our good Duke, my pious zeale to appease
That blessed spirit with his murderers blood;
In care to their owne heads, they will proclaime
Me Duke: i'le to Euphemia, and by some 115

92. accuse^] G; ~, Q. 93-4. Himselfe...me] so G; two lines in Q,
divided at Lord. / Leontio. 95. see't?] G; ~, Q. 96. shows
sword] Ed; not in Q. 97. Your...not] so G; one line in Q.
97. aside to Bentivolio] Ed, after G; not in Q. 99. forme;] ~^ Q.
101. honor;] ~, Q. 103. aside to Pallante] Ed; not in Q.
104. (if] ^~ Q. 105. dead)] ~, Q. 105. foole, Pallante,] ~^
~^ Q. 111. horror^] G; ~, Q. 113. blood;] ~, Q. 115. Duke:]
~, Q.

Strong art make her my owne.

Pallante. Your grace is prudent. [Exit.]

Leontio. [to officers] Away to th' prison with 'em.

Ardelia. Let me beare

Him company my Lord.

Leontio. You sha'not doubt it

Good Madam mischiefe, and repent together,

As you are like to bleed, and with full torture

120

Howle out your wretched lives for the Dukes murder.

Ardelia. You are deceav'd my Lord, we wo'not dye

For that offence.

Leontio. You wo'not, glorious strumpet?

Ardelia. Y'are a most

Uncivill Lord, thy birth had not more innocence

125

To justifie thy mother.

Bentivolio. Ile be modest,

And say, this is not honourable.

Leontio. So Sir,

You will have time to talke at your arraignment;

Away with 'em, [aside] now to Euphemia. [Exeunt.]

116-17. Strong...beare] so G; two lines in Q, divided at prudent. /

Leontio. *116. Exit.] G; not in Q. 117. to officers] Ed; not in

Q. 117. to th'] to'th Q. 120. torture^] G; ~, Q.

124. strumpet?] ~. Q. 128. arraignment;] ~, Q. 129. aside]

Ed; not in Q. 129. Exeunt.] Ed; Exit Q.

[Act V. Scene iii]

[A Part of the Palace.]Enter Horatio, and Fiametta.Fiametta. Did you not send for me, and by this token?Horatio. Follow me not, unlesse thou wo't sweare to imitate

What I shall lead thee to by my example,

For rather then not be rid of thee, at next

Convenient river I will drowne my selfe, 5

And thinke I goe a Martyrdome by water.

Cannot a Gentleman be merry w'ee,

But you will make him mad?

Fiametta. Ile never leave thee,I will petition to the Duke, and plead

A contract.

Horatio. Thou't be dam'd then.Fiametta. What care I. 10Horatio. So, I shu'd have a blessing in this fiend,

This child of darkenesse once-remov'd; I send for thee,

And by a token? I wo'd sooner send

For the hang-man, and pay him double fees

To strangle me; what I endur'd before, 15

Thinke twas a pennance for some mighty sinnes

I had committed, and be quiet now.

Fiametta. Did you not love me then?Horatio. Love thee? consider

What thou hast said, and hang thy selfe immediatly,

Ile sooner dote upon a mare, dost heare me, 20

A mare with fourescore, and nineteene diseases,

And she the greatest to make up a hundred,

Then harbour one such monstrous thought; thou art

V.iii. A Part...Palace.] Ed; not in Q. 3. to] G; too Q.12. once-remov'd;] once^remov'd, Q. 15. me;] ~, Q.*21. nineteene] Ed, after G; ninteene Q. 23. thought;] ~, Q.

A thing, no Cat that comes of a good kind
 Will keepe thee company, and yet thou lookst 25
 So like a miserable ore-growne vermine,
 Now I thinke better on't, it is my wonder
 Th'art not devour'd quicke, leave me yet.

Fiametta. Not I Sir,
 I know you love me still, all this is but
 To try my constancy.

Horatio. Art thou so ignorant, 30
 Or impudent, or both? let me intreat thee
 But to have something of a beast about thee,
 Thy sences in some measure! looke but how
 I frowne upon thee; for thy safety therefore,
 If thou hast no desire to save my credit 35
 Abroad, tame thy concupiscence, we draw
 All the spectatours but to laugh, and wonder at's,
 And I shall be the greater prodegy
 For talking so long with thee; wo't be rul'd,
 And trudge from whence thou camst, good honest brute, 40
 My humour's out of breath, and I ha' done;
 By all that's ugly in thy face, or what's
 Unseene deformity, I am now in earnest,
 And therefore doe not tempt me.

Fiametta. My deere Signior.
 To what?

Horatio. Why, after all to beate thee, if 45
 Thou leav'st me not the sooner.

Fiametta. Are not you
 My Servant?

Horatio. But in passion I forget things,
 And if my Mistresse want discretion,

24. kind^] ~, Q. 33. measure!] ~, Q. 34. thee;] ~, Q.

39. thee;] ~, Q. 41. humour's...done;] humours ...~, Q.

*42. By] G; But Q.

- I shall, in my pure zeale to have her wise,
 Beate some into her, most abhominably 50
 Beate her, and make deformity so swell,
 She sha'not get in to her chamber doore.
 Ile bruise, and make thee up into a ball,
 And boyes shall kick thee home, dost thou not feare me?
- Fiametta. Ile endure any thing from thee; my love 55
 Shall thinke no paine a suffering, come, kisse me
 But once, and I will die thy patient martyr.
- Horatio. [aside] She wo'd be kild, to have me hang for her,
 Was ever such an impudence in woman?
 You that are handsome Ladies, I doe aske 60
 Forgivenessse, and beleeeve it possible
 You may be lesse vexations to men. -
 Dost heare? to tell thee truth, for it will out
 By some, or other, you must here discharge
 Your dotage, for it is but two howers since 65
 I was married.
- Fiametta. Married? to whom?
- Horatio. To th' tother
 Wild beare that courted me, to Scolopendra,
 She met i'th nicke, and wee clapt up.
 And you know tis not conscience to abuse
 Our honest wedlocke.
- Fiametta. I shall runne mad. 70
- Horatio. Wo'd thou wo'dst runne into the Sea, and see
 If I wo'd goe a-fishing for thee.
- Fiametta. Furies,
 Rise in my braine, and helpe me to revenge.
- Horatio. [aside] I am afraid she'l beate me now.

*51. so] G; to Q. 55. thee;] G; ~, Q. 58. aside] Ed; not in Q.
 *62. vexations] Q; vexatious G. 62. men. -] G; ~. ^ Q.
 66. To th'] Toth' Q. 72. a-fishing] a^fishing Q. 74. aside]
 Ed; not in Q.

- Fiametta. False man,
I have not breath enough to raile, and curse 75
Thy apostacy, how couldst thou use me thus?
But seeke some sudden way to be divorc'd,
Or one shall dye.
- Horatio. Wo'd thou wert buried quicke.
- Fiametta. But are you married, tell me sweet Horatio,
And must I weare a willow garland for thee? 80
- Horatio. Weare a halter.
- Fiametta. It is not possible thou canst be so
Unkind to me.
- Horatio. You may beleeve it Madam.
- Fiametta. Yet I must love thee till I die, and you
May keepe me alive, with now and then some favour, 85
It wants no president, we may kisse I hope,
And thus walke arme in arme, [takes his arm] I wo'd deny
Thee nothing.
- Horatio. Do not ravish me good Madam. A noise within.
The people hoote already, none to reskue me.
Enter Bentivolio and Ardelia guarded [by officers].
Is not this Bentivolio, under guard, 90
And his faire Mistresse pinniand? [to Bentivolio] how now
Whither are you bound with such a convoy. [friend,
1 Officer. To prison, they are traitors.
- Horatio. Traitors.
- Ardelia. Do not beleeve 'em.
- 1 Officer. They have kil'd the Duke.
- Fiametta. How's that?
- 1 Officer. Doe you know him sir?

79. But...Horatio,] so this ed; Q divides at are / You.

82. possible ^] G; ~, Q. 85. now ^] G; ~, Q. 86. wants] G;

want's Q. 87. takes...arm] Ed; not in Q. *88. ravish] G;

vanish Q. 89.1. Bentivolio^] ~, Q. 89.1. by officers] Ed;

not in Q. 91. to Bentivolio] Ed; not in Q. 92. Whither] G;

Wither Q(contrast I.i.214). 93. 1 Officer] Ed; 1 Q(all further

occurrences are similarly abbreviated in Q).

Fiametta. [aside to Ardelia] Deere Madam are you prisoner too?

Horatio. Take me along, 95

Better be hang'd then hanted with that goblin.

1 Officer. Another of the conspiracy, disarm him.

[Horatio is taken prisoner.]

Horatio. Let me but speake a word to this old Damsell.

1 Officer. Shee's of the plot too.

Fiametta. I? I defie him,

I know him not. 100

Horatio. I hope you wo'not leave me in distresse,

Love, Mistresse, lady-bird.

Fiametta. I defie all traitors!

Away with 'em, the Duke kil'd! out upon 'em,

That Fellow alwayes had a hanging countenance,

Blesse me, defend me. Exit.

Horatio. 'Tis well treason will 105

Make her forsake me yet.

Bentivolio. Dost know on what

Danger thou dost ingage thy selfe?

Horatio. Although

I die for company 'tis worth it: gentlemen,

You know not how you have releev'd me; [to Ardelia] Madam,

I did expect you'd bring him into mischeife, 110

I am perfect in your sex now, - come, to prison.

Ardelia. You may repent your malice sir.

Horatio. And you

95. aside to Ardelia] Ed; not in Q. 95. too?] G; ~. Q.

97. conspiracy,] ~ Q. *97. disarm] disarm'd Q; disarm G.

97.1. Horatio...prisoner.] Ed; not in Q. 101. distresse,] ~ Q.

*102. Mistresse,] ~ Q. 102. traitors!] ~ Q.

104. countenance,] ~ Q. *108-9. it: gentlemen,...me; Madam,] ~

~...~ ~, Q. 109. to Ardelia] Ed; not in Q. 111. - come,]

~ Q.

May be a Saint; away with us, [to Bentivolio] come friend,
 Women have made me weary of the World,
 And hanging is a helpe, we might ha' liv'd 115
 If you had tane my counsell; nay i'le share w'ee,
 I ha'not lost all my good fellowship. Exeunt.

113. Saint;] ~, Q. 113. to Bentivolio] Ed; not in Q.

116. counsell;] ~, Q. *116. w'ee,] w'ed, Q; with you, G.

117. Exeunt.] so G; Q places at right margin a line below entry
direction for the Duke and Euphemia (V.iv).

[ACT V. Scene iv]

[An Apartment in the Palace.]Enter Duke disguis'd, with Euphemia.

Euphemia. My sorrowes I forgive you all, this blessing
 Has overpaid my heart, and though it cracke
 With weight of this so unexpected happinesse,
 I shall die more then satisfied.

Duke. Euphemia.
 Thou art too mercifull, and my repentance 5
 Is yet too feeble, and too short a wonder,
 Sure thou dost flatter me; if not, heaven sufferd
 My fall with holy cunning to let thee
 Shine the Worlds great example of forgivenes.

Euphemia. But wherefore does your grace come hither thus 10
 Disguis'd, being your selfe, and mine agen? what needs
 This cloude upon your person, truth did never
 Shame the professor.

Duke. Though I live to thee,
 The World doe thinke me dead Euphemia,
Leontio whom I lov'd, and trusted most, 15
 Design'd my everlasting far-well from thee,
 But he that should have been my executioner,
 Without disordering this poore heape of nature,
 Gave me another life, and growth to vertue -
Pallante, blest good man!

Euphemia. Leontio's creature. 20

V.iv. An Apartment...Palace.] G; not in Q. 1. sorrowes ^] ~, Q.
 7. me;...not,] ~, ...~^ Q. 7. sufferd^] suffred, Q.
 10-11. hither thus / Disguis'd, being] Q; ^ thus disguised / Being G.
 11. agen?] ~, Q. 15. Leontio] Leonato Q (all further occurrences
 of the name within the text appear in this form in Q; cf. I.i.45.1
 and note). 19. vertue -] ~, Q. 20. Pallante...creature]
 so G; one line in Q. 20. man!] ~^ Q. *20. Leontio's]
Leonates Q.

Duke. That honest Soldier; after, by his counsell,
 I put this shape on, while to my false kins-man
 He gives relation of my death; this key
 He lent for my accesse to thy sad chamber, [Noise within.]
 I hope he is return'd. Leontio opens the dore.

Tis Leontio.

25

My heart o'th suddaine trembles with the feare
 Of a nere danger, I am unarm'd too,
 For our defence --- [disguising his voice] Madam you are not
 And merit not this providence, to dote [wise,
 Upon a shadow, your dead husband, when 30
Leontio lives, with more ambition to
 Succeed him in your love, then this faire Duke-dome.

Leontio. [aside] What fellowes this that pleads my cause, tis
Pallante has appointed to prepare her. [some

Duke. With pardon, you deserve him not, and were 35
 I Leontio --- [Appears to notice Leontio.]
 my good Lord.

Leontio. Spare your
 Dull Retorick sir.

Duke. [aside] That I could snatch
 His sword! I dare not call for helpe, or leave 'em,
 She may be lost within a paire of minutes,
 My heart, my braine!

Leontio. Madam you said your vow 40
 Was made for life, Fernizes death hath canceld
 That obligation, and in midst of teares
 Fate smiles upon you, if you dare looke up,
 And meete it with a will to be made happy;

21. Soldier; after,] ~^ ~^ Q. 23. death;] ~, Q. 24. Noise
 within.] Ed; not in Q. *28. disguising his voice] Ed; not in Q.
 29. providence,] G; ~^ Q. 33. aside] Ed; not in Q. 34. her.]
 G; ~, Q. 36. Appears...Leontio.] Ed; not in Q. 37. aside]
 G; not in Q. 38. sword!...'em,] ~,...'~^ Q. 44. happy;] ~^ Q.

He courts you now, has power to kill all sorrow 45
 From these faire eyes, be just to your kind fortune,
 And dresse your face with your first beauty, Madam,
 It may become the change; why weepe you still?

Euphemia. I weepe for you my Lord.

Leontio. For me!

Euphemia. Because 50
 You cannot for your selfe; pray tell me sir,
 Is the Duke dead in earnest? you have not
 A mourning face, but great heires seldome dy
 With sudden greife or weeping for their Father
 Or Kins-mens Funerall; I pray how dy'd he?
 Although he were not kind to take his leave, 55
 I wod pay my obsequie of teares upon
 His Hearse, and weepe a prayer to his cold dust.

Leontio. That may be time enough.

Euphemia. How I desire
 To kisse his lip agen, oh shew me yet
 Where's the pale ruines of my dead Lord? stay, 60
 He shall have halfe my soule, where's a soft,
 And silent breath I will convay to warme,
 And quicken his stiffe bosome.

Leontio. Madam, what's
 All this to my reward?

Euphemia. Reward for what?

Leontio. My love which for your sake, (and let me tell you, 65
 Not without some encouragment from you,

45. sorrow^] G; ~, Q. 48. change;] ~, Q. 48. still?] G; ~. Q.
 49. me!] ~. Q. 50. selfe;] ~, Q. 51. earnest?] G; ~, Q.
 53. griefe^] Q(u); ~, Q(c). 53. their Father^] thier ~, Q.
 54. Funerall;] ~, Q. 56. upon^] G; ~, Q. 60. stay,] ~^ Q.
 *61. where's] Q; which in G. 64. what?] G; ~. Q. 65. (and]
 ^~ Q. 65. you,] G; ~^ Q.

To give your heart more freedome to meet mine,)

Hath sent the Duke to heaven.

Euphemia. Thou art a murderer,

Treason!

Duke. [lapsing into his own voice] Treason.

Leontio. Who was that.

Duke. Some eccho

Within the Chamber, nothing else my Lord. 70

Leontio. Is not the Dukes ghost hovering hereabout,

It has a clamour like his voyce, [to Euphemia] ha, but

I can take order for your silence, use

That tongue againe, with the least accent to

Affright the aire, and i'le dismisse thy soule, 75

To waite upon thy husbands angry shade. [Draws his sword.]

Duke. [aside] Horror! what can preserve us but a miracle?

Leontio. Yet i'le not so much favour you, 'tis death

Perhaps you have ambition to.

Duke. One word

My gracious Lord, it has been my trade to deale 80

With women, with your pardon you do practise

Too tame a court-ship for her nature, use

The opportunity, and force her to your

Pleasures; away with Sword, and buckle with her,

Leave me to keepe the doore, I ha been us'd to doo't: 85

Shee'le thanke you when 'tis done, loose no time in talke.

Leontio. Ha? do thy office. [Gives the Duke his sword.]

Duke. Wod your Lordship know me?

*67. mine,)] G; ruine,^ Q. 69. Treason!] G; ~? Q.

69. lapsing...voice] Ed; not in Q. 72. to Euphemia] Ed; not

in Q. 76. Draws...sword.] G; not in Q. 77. aside] Ed; not

in Q. 77. Horror!] G; ~? Q. 79. to] G; too Q. 83. her ^

G; ~, Q. 84. Pleasures;] ~, Q. *85. to doo't:] to too't^ Q;

to't; G. 87. Gives...sword.] G; not in Q.

- Duke. Most ingratefull Leontio. 110
- Leontio. I know I am not worth your charity,
 And yet my Lord your cruelty upon
Euphemia, and some licence I tooke from
 The example of your wanton blood, was ground
 Of these misfortunes; 't seemes y'are reconcil'd, 115
 Be worth her love hereafter, [to Pallante] thou wert just,
Pallante, be still faithfull to thy Prince, -
 I beg your generall pardon.
- Duke. We forgive thee.
- Leontio. Heaven is a great way of, and I shall be
 Ten thousand yeeres in travell, yet twere happy 120
 If I may find a lodging there at last,
 Though my poore soule get thither upon crutches;
 It cannot stay, far-well, agen forgive me. [Dies.]
- Pallante. He is dead.
- Euphemia. I pity him.
Enter Strozzi.
- Strozzi. The prisoners waite.
- Duke. Admit 'em.
Bentivolio, Ardelia, Horatio [are ushered in].
 [to Bentivolio] Was your life so great a burthen 125
 That you, upon the rumour of our murder,
 Would take the act upon you, though you had
 Promis'd to be the traitor, or did you
 Envy another man should owne the glory,
 And title of our bloody executioner? 130
- Bentivolio. I but confest the guilt I then beleev'd.
- Duke. This is a mistery.

115. misfortunes;...y'are] ~,...Y'are Q. 116. to Pallante] Ed;
 not in Q. 117. Prince, -] ~, ^ Q. 122. crutches;] ~ ^ Q.
 123. Dies.] G; not in Q. 125. Bentivolio...in.] Ed; Q reads:
Enter Bentivolio, Ardelia, Horatio. 125. to Bentivolio] Ed; not in
 Q. 126. you,] G; ~ ^ Q. 130. executioner?] G; ~. Q.
 131. I ^ but] G; ~, ~ Q.

Ardelia. I can best cleere it.

Silvio. Tis my wonder how

Valerio was slaine.

Bentivolio. That I must answer;

Although my Sword then promis'd to another 135

Revenge, yet in the wound he met a Justice

I now repent not. [Walks aside with Duke and Ardelia.]

Euphemia. [indicating Horatio] What's that gentleman?

Horatio. I am one Madam that do court my friend here,

So well that though he be in faire election

To loose his Head, or to be Strangled --- 140

Had rather take such as I find with him,

Then live to be tormented with a woman.

Euphemia. What woman?

Horatio. Any woman, without difference,

I have heard your grace has a good fame, and though

It does become your subjects to beleieve it, 145

I was not borne here Madam, and i've had

Such ill luck with your sex, it does not bind

My faith, tis possible there may be good

(Both faire, and honest) women, but they were never

Under my acquaintance, no, nor yet ilfavor'd, 150

In whom I onely look'd to find a soule,

But lost my labour. This is all truth Madam.

Euphemia. His humour makes me smile.

[Duke brings Ardelia and Bentivolio forward.]

Duke. Enough; [to Bentivolio] not onely

Our pardon for Valerios death, I give

133. how^] G; ~? Q. 134. answer;] G; ~, Q. 136. Justice^] ~, Q.

137. Walks...Ardelia.] Ed; not in Q. 137. indicating Horatio] Ed;

not in Q. 137. gentleman?] G; ~. Q. 141. such as] G; suchas Q.

143. woman?] ~. Q. *149. (Both...honest)] ~...~ Q. 150. no,]

G; ~ Q. *150. nor] G; noe Q. 150. ilfavor'd] ilfavored Q.

*152. lost] G; bost Q. 153. Duke...forward.] Ed; not in Q.

153. Enough;] G; ~, Q. 153. to Bentivolio] Ed; not in Q.

Thee back Ardelia, she was my Mistresse 155
 But I returne her pure as thy own wishes.

Bentivolio. This grace is mighty sir.

Duke. Weele see you married,
 And what our person, and Euphemias
 Can adde to grace you.

Ardelia. Y've already blest us,
 And heaven shower joyes upon you. 160

Duke. [to Pallante] The next thing is to honor thee Pallante,
 Thou savest my life, and didst new marrie me,
 Thy faith is not rewarded.

Pallante. 'Was my duty.

Horatio. [to Bentivolio] What, is all well agen? and is she
Bentivolio. Most innocent. [honest.]

Horatio. Then shee's too good for thee, 165
 Come, the truth is, and now i'le speake my conscience,
 If there be few good women in the World,
 The fault rise first from one of our owne sex,
 By flattery, in false-hood to deceave 'em,
 And so the punishment does but descend 170
 To us in justice.

Ardelia. That's some charity.

Duke. Come my Euphemia, this second knot
 Shall be as firme as destiny, nor shall
 What ever was to our chast vow a shame,
 In my lives after Story have a name. Exeunt Omnes. 175

161. to Pallante] Ed; not in Q. *162. new] G; now Q.

164. to Bentivolio] Ed; not in Q. 166. Come,...conscience,] G;

~^...~^ Q. *168. rise] Q; risse G. Act end] FINIS. Q.

EPILOGUE FOR HORATIO.

Gentlemen, and Ladies,

If I have transgrest in any language against hansome faces,
 I hope you will forgive me, and imagine, I have but plaid
 the part, which was most against my Genius, of any that
 ever I acted in my life; to speake truth, who is so simple 5
 to dote upon Witches, and hel-Cats. Venus deliver us! The
 Poet stands listning behind the arras to heare what will
 become on's Play; under the rose, if you will seeme to like
 it I'll put a tricke upon him.

For though he heare when you applaud, I'll say 10
 Your hands did seale my pardon, not the Play.

FINIS.

*EPILOGUE...HORATIO .] Epil. for Horatio. Q. 3. will forgive]
G; willforgive Q. 5. life;] ~, Q. 6. us! The] G; us, the Q.
 8. on's] Q; of his G. 8. Play;] ~, Q. 8. rose,] G; Rose^ Q.